OCTOPUSSY

REVISED 8/19/82

OctoPussy

1 OUTSIDE AIR BASE - DAY 1

HALF TRACK PERSONNEL CARRIER, filled with PARATROOPERS, approaches rapidly on a road lined with palm trees. Others trot briskly beside it. Twenty yards behind the carrier, following it, an open JEEP pulls a HORSE BOX. In B.G. SENTRIES patrol a SECURITY FENCE. As the carrier moves out of scene the jeep and horse box reach F.G.

2 MILITARY POLICEMAN 2

Directing traffic. In B.G. the carrier stops at the AIR BASE GATES. Beyond them A PLANE is taking off. The policeman waves on jeep and horse box which pass him. REAR END OF A HORSE is visible above the tailboard.

3 JEEP 3

JAMES BOND behind the wheel. He wears a tweed hacking jacket over a turtleneck sweater, tan riding breeches, butcher boots, riding gloves, and a horsey cloth cheese-cutter cap.

4 BOND'S POV THROUGH WINDSHIELD 4

GUARDS at GATES admit carrier. CAMERA PANS LEFT TO SHOW JUMPING in progress. Smart CROWD OF SPECTATORS applaud as MOUNTED HORSEMAN on course in B.G. takes several fences.

5 CLOSE ON LATIN VIP 5

Recognisable by his fatigue cap, beard, and cigar. AIDES behind him more formally dressed. Standing next to him is BIANCA, a young brunette beauty wearing a broad-brimmed natural straw hat and a form clinging strapless black sheath slit on the side. She glances O.S.

6 BIANCA'S POV 6

JEEP and HORSE BOX turn in among other parked boxes.

7 BIANCA 7

Turning TOWARD CAMERA and leaving crowd.

8 OTHER HORSE BOXES 8

JEEP and BOX stop between them. BOND gets out carrying a briefcase. He walks AWAY FROM CAMERA closer to rear of boxes, glances about, sets down case, removes cap.

9 REVERSE - CLOSE ON BOND'S HANDS 9

Pulling cheesecutter cap off hidden Latin American OFFICER's cap. ANGLE WIDENS as he puts it on and places riding cap in briefcase. He takes off hacking jacket, turns it inside

9 Continued 9

out, converting it into OFFICER'S TUNIC, replete with insignia, several rows of medal ribbons and leather belt with holstered revolver attached. He puts on tunic, buttons it up, buckles belt, then pulls away neck of sweater. Shirt collar revealed with neatly made tie and colonel insignia on collar wings. He picks up briefcase as BIANCA appears behind him between boxes and walks toward him.

10 CLOSER ON BOND 10

As she stops beside him.

BIANCA
(worried)
They've scheduled a flight for the plane this afternoon. Security is on full alert.

BOND
I'll have to go ahead anyway. Stay with the jeep.

He hands her the keys. She quickly pins an ID tag on his lapel and kisses him on the cheek.

BIANCA
Be careful, James.

11 INSERT ID TAG 11

Photo of BOND above lettering: COL. LUIS TORO

12 BOND AND BIANCA 12

She walks away from him PAST CAMERA as he goes in the opposite direction and turns out of scene behind box.

13 JEEP 13

BIANCA gets into it and looks toward AIR BASE GATES. BOND emerges from behind boxes and heads briskly towards them.

14 GUARD AT GATE 14

Saluting as BOND reaches him. BOND returns salute and proceeds through gate.

15 AIR BASE INSIDE HANGAR 15

COLUMN OF PARATROOPERS, at the double, move TOWARD CAMERA. IN B.G. is a partially screened and partially tarped PLANE surrounded by electronic equipment. Paratroopers trot through scene. CAMERA IN CLOSER ON PLANE. A TECHNICIAN works on nose cone.

16 GENERAL ACTIVITY IN HANGAR - TECHNICIANS, MECHANIC, ETC. 16

Working on planes. Doors at both ends of hangar are open. BOND approaches GROUP OF OFFICERS. GUARDS nearby. He indicates ID TAG. Officer glances at it, nods. BOND walks past him.

17 LONG SHOT - SPY PLANE 17

BOND walking toward it.

18 LATIN AMERICAN OFFICER, BOND LOOK ALIKE 18

Appearing from behind CRATED ENGINE. His uniform is identical to Bond's. CAMERA IS ON HIS ID TAG: COL. LUIS TORO.

19 LOOK-ALIKE'S POV 19

As BOND reaches screen in front of SPY PLANE and goes behind it.

20 SPY PLANE - TECHNICIAN 20

Operating electronic equipment around plane. BOND approaches behind him. As technician turns toward him BOND knocks him senseless with a fast right hook, catches him deftly as he slumps, lowers him gently to the floor and drags him behind equipment.

21 BOND 21

Opening BRIEFCASE. CAMERA IN CLOSE revealing contents: THERMITE EXPLOSIVE DEVICE. BOND'S HANDS remove it.

22 SPY PLANE 22

BOND places device against fuselage where it holds magnetically. He reaches toward detonator to set it, hears a shout, spins around, finds himself covered by BOND LOOK-ALIKE with drawn revolver.

23 NEW ANGLE - BOND AND TORO 23

OFFICERS leading DETACHMENTS OF PARATROOPERS, some with machine pistols, are coverging toward them. BOND, vastly outgunned, wisely allows look-alike to disarm him. BOND eyes him wryly.

BOND
You remind me of someone, Colonel.

PARATROOPEPS surround them.

24 OUTSIDE AIR BASE - BIANCA 24

Seated in JEEP. She looks O.S.

25 HER POV 25

THE MILITARY LORRY emerges through GATES. BOND, guarded by TWO PARATROOPERS pointing rifles at him sits with them in the back. OFFICER in lorry cab with DRIVER.

26 BIANCA IN JEEP 26

LORRY passes her. She turns onto ROAD, follows lorry.

27 BIANCA'S POV 27

BOND and PARATROOPERS in back of lorry.

28 BOND 28

Aware of BIANCA in JEEP behind him.

29 HIGH ANGLE 29

PAST BOND AND PARATROOPERS as BIANCA drives closer.

30 CLOSE UP - BOND 30

Looking toward O.S., PARATROOPERS.

31 BOND'S POV 31

D RINGS on their PARACHUTE HARNESS.

32 BACK OF LORRY 32

BOND and PARATROOPERS as BIANCA draws alongside in close B.G. She throws PARATROOPERS a kiss. They laugh, throw kisses back.

33 CLOSE UP - BOND 33

Tensing.

34 BACK OF LORRY 34

BOND leaps forward at PARATROOPERS.

35 BOND'S HANDS 35

Grabbing D RINGS, one with each hand.

36 BOND AND PARATROOPERS 36

Yanking D RINGS, pulling PARATROOPERS off balance.

37 PARATROOPERS 37

Dragged backward as slipstream catches parachutes when they start to open. They drop rifle, struggle with chute lines.

38 LONG SHOT 38

CHUTES open and billow out behind LORRY. Pulled out of the back the PARATROOPERS become airborne. CAMERA PANS THEM AWAY as they are dragged jarringly along road when chutes begin collapsing.

39 BACK OF LORRY AND JEEP 39

BOND grabs rifle and leaps into jeep beside BIANCA.

BOND
They got carried away.

BIANCA starts to pass lorry.

40 BIANCA 40

Waving invitingly at OFFICER in LORRY CAB with DRIVER. He responds good-naturedly.

41 JEEP 41

Pulling away from LORRY. BOND shoots out LORRY's front tyres.

42 LORRY 42

Swerving off ROAD, jouncing crazily over rough terrain, piling up against base of palm tree.

43 JEEP 43

Disappearing around curve in ROAD.

44 WRECKED LORRY 44

Bruised OFFICER shouts excitedly into RADIO PHONE

45 AIR BASE GATES 45

PERSONNEL CARRIERS, flanked by MOTORCYCLISTS, roar out filled with TROOPS.

46 JEEP - BOND AND BIANCA 46

Driving along ROAD.

BOND
Time to go. Gracias, querida.

They kiss.

BIANCA
See you in Miami.

He climbs out of car.

47 SIDE ANGLE - JEEP - BOND 47

Climbing onto TOWBAR.

48 CLOSE ON BOND 48

Releasing TOWBAR.

49 JEEP AND BOX 49

Separating.

50 BIANCA 50

Waving as JEEP and BOX pull AWAY FROM CAMERA.

51 BOND 51

Waving back from door of BOX.

52 LONG SHOT 52

HORSE BOX rolls to a stop. CAMERA ZOOMS PAST SIDE OF BOX TO FAST PURSUING CARRIERS in distance.

53 SIDE ANGLE - BACK OF HORSE BOX 53

TAILBOARD drops down. CAMERA IN CLOSER as REAR END OF DUMMY HORSE whips up to clear back of box.

54 CARRIERS 54

Closer.

55 SIDE ANGLE - BACK OF BOX 55

BEDE JET, 12' long, 12' wingspread, wings now up, noses out and down tailboard.

56 HORSE BOX 56

BEDE'S WINGS come down. In B.G. CARRIERS visible, closing fast. BEDE accelerates towards them.

57 BEDE - BOND IN COCKPIT 57

Looking through WINDSHIELD.

58 BOND'S POV 58

CARRIERS and CYCLISTS roaring toward him.

59 CLOSE ON OFFICER IN CARRIER 59

Registering consternation.

60 HIS POV 60

BEDE taking off and screaming directly toward him.

61 LEAD CARRIER 61

DRIVER beside OFFICER panics, abruptly pulls over, crashing into MOTORCYCLISTS alongside. DRIVER OF SECOND CARRIER jams on brakes but skids into side of lead carrier, turning it over. TROOPS tumble out.

62 BEDE 62

Roaring past and just above WRECKED CARRIERS and tossed around SOLDIERS.

63 CARRIER 63

Lying on its side. SOLDIER WITH BLOWPIPE MISSILE LAUNCHER appears around it.

64 HIS POV 64

BEDE climbing away from him.

65 MISSILE LAUNCHER 65

Firing toward receding BEDE. (Note: Possible alternative: RAPIER surface to air missile fired from battery after walkie-talkie call from officer)

66 BEDE IN FLIGHT 66

BOND looks back.

67 HIS POV 67

MISSILE streaking toward him.

68 BEDE WITH MISSILE FOLLOWING IT 68

As BOND takes evasive action. JET climbs, dives, banks, etc., without losing missile.

69 AERIAL SHOT 69

SHOOTING DOWN AT JET AND MISSILE as jet heads toward MESA COUNTRY.

70 MESA COUNTRY 70

BEDE takes tight turns through ravines between mesas as BOND attempts to elude missile or cause it to crash against cliffs.

71 BOND IN COCKPIT 71

Looking back.

72 HIS POV 72

Missile still on his tail and closing.

73 BEDE 73

Climbing out of ravine and banking.

74 BOND IN COCKPIT 74

Looking down, then grinning.

75 HIS POV 75

THE HANGAR, doors open, below.

76 BEDE 76

Diving toward HANGAR.

77 INSIDE HANGAR 77

SHOOTING OUT THROUGH OPEN DOORS as BEDE followed by MISSILE approaches them. SPY PLANE in B.G. COLONEL TORO standing beside it. GUARDS, TECHNICIANS, PARATROOPERS, etc., scatter. Some start to close doors.

78 BEDE 78

Roaring into HANGAR.

79 BOND IN COCKPIT 79

Looking grimly through windshield.

80 HIS POV 80

SPY PLANE. TORO beside it. DOORS beyond starting to close.

81 BEDE 81

Passing SPY PLANE with only inches to spare. CAMERA PANS AFTER JET screaming toward doors still closing.

82 CLOSE UP - BOND 82

Face drawn, tense.

83 OUTSIDE REAR HANGAR DOORS - BEDE 83

Roaring out just before doors close.

84 INSIDE HANGAR 84

MISSILE streaks in.

85 TORO 85

Standing beside SPY PLANE, horrified.

86 HIS POV 86

MISSILE approaching

87 EFFECT 87

MISSILE hits SPY PLANE. EXPLOSION OBLITERATES SCENE.

88 BEDE 88

Climbing away from HANGAR.

89 BOND IN COCKPIT 89

Looking down, registering satisfaction.

90 HIS POV 90

HANGAR exploding, burning, etc.

90A SPECTATORS at show jumping reacting to column of smoke from hangar. 90A

91 LONG SHOT - BEDE OVER OPEN COUNTRY 91

It speeds away, gradually slows down.

92 BOND IN COCKPIT 92

Looking at instrument panel.

93 FUEL GAUGE 93

Registering almost empty.

94 BEDE 94

Losing altitude.

95-100 OMIT 95-100

101 PETROL STATION IN F.G 101

In B.G. BEDE comes down over BARRIER OF FRONTIER POST KIOSK, barely clearing it, then taxies uncertainly to PETROL PUMPS and stops. ATTENDANT appears around them, dumbfounded.

102 BOND 102

Pushing up cockpit hood, smiling.

BOND
Fill her up.

ATTENDANT, shaking his head, moves disbelievingly toward pump.

MAIN TITLES

103 WEST BERLIN - DUSK 103

CAMERA TRACKS IN ALONG BROAD PAVED APPROACH TOWARD WEST GERMAN SECTION OF WALL. Floodlit BRANDENBERG GATE visible beyond it. CAMERA HOLDS AT WALL IN CLOSE ON PLACARD.
It reads:

ACHTUNG!
SIE VERLASSEN
YOU ARE LEAVING
WEST BERLIN

CAMERA PANS TO THE RIGHT OVER TOP OF WALL, Passing NO MAN'S LAND. Across it is EAST GERMAN SECTION OF WALL, also floodlit, and guarded by VOPOS in OBSERVATION TOWERS. Buildings of East Berlin visible beyond. PAN ENDS AT TREES. Faint circus music.

104 LONG SHOT - CAMERA SHOOTING THROUGH TREES AND OVER WALL 104

SILHOUETTE OF A CIRCUS TENT in near distance. Faint calliope circus music. Music suddenly crescendos as CAMERA ZOOMS INTO EAST BERLIN TO TENT. Laughter and applause from within it indicate performance is in progress.

105 PARKING AREA ADJACENT TO TENT 105

Glimpsed intermittently is a DIM FIGURE running behind a line of vehicles. Pursuing him, in front of vehicles, is ANOTHER FIGURE.

106 STREET ALONG PARKING AREA 106

BUILDINGS on other side of street. VOPO POST with armed VOPOS halfway down it. DIM FIGURE turns into street, starts AWAY FROM CAMERA, sees Vopo Post, stops, and disappears into alley between buildings.

107 WOODS BEHIND BUILDINGS 107

DIM FIGURE runs into woods. Approaching footsteps. A moment later FIGURE pursuing him appears and follows into woods.

108 WOODS 108

SOUND OF DRAGGING FOOTSTEPS. DIM FIGURE stumbles out of thicket, panting. He rests against a tree. CAMERA MOVES IN TO HIM. We now see he is a clown with a grotesquely painted face, red bulb of a nose, orange wig, bowler hat, checkered vest,, baggy pants, and a floppy coat with balloons attached to it. CAMERA MOVES IN CLOSE ON HIS HAND. He is tightly clutching some kind of small oval-shaped metal object.

109 NEW ANGLE - CLOWN 109

He puts object in coat pocket and darts off again. CAMERA MOVES WITH HIM THROUGH TREES, HOLDS as his coat catches on a branch. Disentangling himself he brushes against a tree, exploding one of the balloons, and freezes.

110 HIS PURSUER 110

listening. He also appears to be a circus performer. He is in his early thirties, with a broad not unattractive Slavic face, and wears a loose Russian blouse with bell sleeves and cossack pants tucked into boots. Around his waist is a belt of throwing knives. He draws one of them.

111 CLOWN 111

Peering through brush.

112 HIS POV 112

MAN WITH KNIFE twenty yards away from him.

113 CLOWN 113

Turning around and moving away along narrow path between trees as silently as he can. Suddenly MAN WITH KNIFE, apparently the one he has been fleeing from, springs out onto path directly ahead of him. CLOWN, startled, stops in his tracks, and stares at him, baffled. Then, recovering, he ducks away from knife thrust, leaps, catches assailant's wrist, and knees him in the groin.

114 OTHER MAN WITH KNIFE (TWIN 1) 114

Wincing as though feeling his identical twin's pain.

115 CLOWN 115

Grappling with TWIN 2, breaking away. CAMERA ANGLES HIM ACROSS SMALL CLEARING. TWIN 1 appears at clearing edge, knife raised. He throws it. Knife hits clown's arm and spins away. CLOWN groans, and staggers out of clearing.

116 TWINS 116

Side by side now, both with knives, run across clearing and follow clown.

117 CLOWN 117

Gasping, clutching wounded arm, he stumbles away through thickets.

118 TWINS 118

Pursuing, leaping nimbly through bushes.

119 PATH MERGING FROM WOODS 119

CLOWN comes out onto it and stumbles TOWARD CAMERA.

120 REVERSE - CAMERA SHOOTING FROM BEHIND HIM 120

CABINS on right side of PATH, RIVERBANK on the left. Spanning river is a WEIR (SPILLWAY)patrolled by armed VOPOS.

121 CLOWN 121

Completely exhausted he staggers to side of CABIN and leans against it. A KNIFE THUDS into side of cabin, inches from his head. CAMERA PANS TO TWINS coming towards him.

122 CLOWN 122

CAMERA MOVES WITH HIM as he goes toward WEIR. TWINS visible overtaking him. As CLOWN reaches top of sloping river bank, TWIN 1 throws knife. It hits clown in the back between his shoulders.

123 RIVERBANK 123

CLOWN pitches forward and falls down it into the water.

124 TWINS 124

Reaching riverbank.

125 OMITTED 125

126 WEIR 126

As the current carries CLOWN under span and between concrete pillars supporting it.

127 TWINS ON CONCRETE PLATFORM 127

Looking O.S.

128 THEIR POV 128

Between PILLARS. CLOWN, apparently dead, being carried away by the current on the other side of the weir. His clown's coat, ballooning out, keeps him afloat.

129 TWINS 129

VOPOS above and beyond them on SPAN OF WEIR. TWINS whisper, turn, scramble from platform to riverbank, scurry up it and out of scene.

130 EAST BERLIN - IMPRESSIVE BUILDING - NIGHT 130

MUSIC from within. Cars with formally dressed GUESTS arriving for reception at brightly lit main entrance. CAMERA MOVES IN CLOSE ON PILLARED GATE POST, PLAQUE identifies BRITISH EMBASSY.

131 NEW ANGLE - MAIN ENTRANCE 131

CAMERA SHOOTING FROM LANDSCAPED GARDEN. SOUND of heavy gasping, then a moan. CAMERA, lurching, weaving, is now someone moving labouredly toward FRENCH DOORS in building wing.

132 INSIDE EMBASSY ANTE-ROOM 132

CAMERA CLOSE ON AMBASSADOR'S REFLECTION IN MIRROR as he straightens Order on shirtfront. ANGLE WIDENS when he turns for approval to HIS WIFE who smiles and adjusts his white tie. O.S. MUSIC AND CONVERSATION HUM, suddenly louder as door opens and ATTACHE enters, then stands beside it. AMBASSADOR offers arm to his wife. She takes it. They start toward the door to greet guests. She stops suddenly, her eyes widening apprehensively. She gasps.

133 HER POV ACROSS ROOM 133

FRENCH DOORS. Pressed against it outside is the ghastly face of THE CLOWN. ZOOM TO GLASS DOOR which smashes as he falls through it, still drenched and bloody, into the room.

134 GROUP 134

AMBASSADOR, WIFE, and ATTACHE, stunned and horrified, stare down at CLOWN lying with one arm outflung toward them. CAMERA IN CLOSE ON HIS HAND. As he dies it opens and a glittering FABERGE EGG rolls out. CAMERA PANS WITH IT until it comes to rest against the Ambassador's foot.

134A LONDON DAY 134A

Establishing STOCK SHOT OF MI6 BUILDING.

135 OMITTED 135

136 M'S OUTER OFFICE 136

Door opens and BOND enters, hat in one hand, small bouquet of flowers in the other. He is about to toss hat on peg of rack when he stops in surprise at the sight of a willowly, unusually beautiful young girl seated behind Moneypenny's desk.

BOND
(awed)
Moneypenny, you get more beautiful every day!

MONEYPENNY'S VOICE
I'm over here.

CAMERA PANS TO MONEYPENNY closing filing cabinet.

137 GROUP 137

MONEYPENNY eyes him knowingly.

MONEYPENNY
That's Miss Penelope Smallbone, my new assistant.

137 Continued 137

BOND
(a bit lamely)
What can I say? Except that she's as attractive and charming as - as -

MONEYPENNY
(sweetly)
As I used to be? You're really doing great.

BOND
Moneypenny, you know there's never been or will be anyone but you.

MONEYPENNY
So you've told me.
(indicating bouquet)
Are those for M?

BOND grins, starts to hand her bouquet, stops, divides it, gives half to MONEYPENNY and offers the other half to SMALLBONE who, somewhat startled, hesitates about accepting it.

MONEYPENNY
Take it, dear. It's all you'll ever get from him.

SMALLBONE
(rising, taking flowers)
Thank you, Commander Bond.

BOND
How'd you know me?

SMALLBONE
Miss Moneypenny described you.

MONEYPENNY
(tongue in cheek)
In nauseating detail.

BOND
I have to hear this.
(to Smallbone)
What did she say about me?

M'S VOICE
(over intercom)
Stop fishing for compliments, Double-O-Seven, and get in here.

MONEYPENNY
I said to leave the intercom open if she wanted to get rid of you.

BOND belatedly tosses hat on rack peg and goes into M's office. MONEYPENNY looks after him and sighs. Behind her SMALLBONE is sighing a bit on her own.

138 M'S OFFICE - M MINISTER FANNING 138

as BOND enters. Fanning is a scholarly looking slightly pudgy man in his late thirties. SOTHEBY CATALOGUE and the FABERGE EGG lie on M's desk.

M
Good morning, Double-O-Seven. I think you know Jim Fanning, our art expert --

BOND and FANNING nod and shake hands. BOND nods to Minister. M hands BOND egg.

M
Do you know what this is?

BOND
Looks like a Faberge egg sir. One of the jewelled eggs made as an Easter gift for the Russian Royal family by Carl Faberge. Priceless things, very rare.

M
Top marks, Double-O-Seven.

BOND
(modestly)
Thank you, sir.

M
(crushingly)
Except it's a fake.
(he points to the photo of the egg in the Sotheby's catalogue)
There's the real thing. Being sold at Sotheby's this afternoon.

FANNING
I've been monitoring their sales. This is the fourth egg to appear at auction this year. It's from none of the usual sources. Anonymous seller, numbered Swiss bank account. I'd say it's a Russian.
(indicating egg)
Now this turns up, a near perfect forgery.

MINISTER
(to Fanning)
I think Commander Bond should accompany you to the sale this afternoon.

138 Continued 138

FANNING
My pleasure. I could use an extra pair of eyes.
(to Bond)
We'll try to spot the seller. They usually come out of curiosity, sometimes to bid the price up.

M
Thank you, Fanning.

FANNING exits.

MINISTER
If it's the Russians it could be an effort to raise currency for covert operations abroad or for payoffs. Either way we'd better find out what they're up to.

M picks up a file, hands it to BOND.

M
Eyes only, Double-O-Seven. Operation Trove. You'll be replacing Double-O-Nine. He turned up dead in East Germany with --
(indicating egg)
-- that in his hand.

139 INSERT FILE 139

BOND opening it, taking out photograph of 009, dead in clown costume.

140 M BOND MINISTER 140

looking at photo.

BOND
A clown?

M
Double-O-Nine was working under cover. We're enquiring about circuses, carnivals and fancy dress balls in the area that night.

MINISTER
I'm afraid there isn't much to go on.

BOND
We have one lead, sir.

He picks up catalogue.

141 INSERT catalogue page. BOND reads printed words. 141

BOND
"The property of a lady".

142 MOSCOW - INSIDE WAR ROOM 142

ELEVEN TOP MILITARY AND INTELLIGENCE BIGWIGS are seated around a semi-circular table positioned on a tiled circle with the hammer and sickle emblem inlaid at the centre. In B.G. on a slightly lower level is a map of the world filling the entire wall. Rightangled to it on one wall is a panel depicting a globe with a hammer and sickle imprinted on it enclosed by beribboned sheaves of wheat and a Russian star above it. Directly across from it on the other wall is an enormous portrait of Lenin. GENERAL GOGOL sits at right end of the table. GENERAL ORLOV at the left. ORLOV is an impressive man in his early forties made confident by years of command. Both he and GOGOL, whom we know, wear uniforms. So do one or two of the others. Seated near GOGOL, taking notes, is his secretary; RUBELVITCH, 25. She is cool, efficient and athletic. A red phone by her side.

CHAIRMAN
(elderly soft voice)
The next subject on the agenda is the continuing mutual disarmament talks with NATO. I assume you have all read General Gogol's report. It seems very thorough.

He nods to GOGOL. CAMERA MOVES IN ON HIM.

GOGOL
Thank you, Comrade Chairman. I believe I expressed the opinion of those present that adoption of NATO proposals would not compromise our defensive position -

ORLOV'S VOICE
Comrade Chairman --

CAMERA PANS TO HIM. CHAIRMAN near him.

CHAIRMAN
(recognising him)
General Orlov.

ORLOV
(bluntly)
General Gogol is presumptuous. He speaks for himself -- and others who cling to timid, outdated, unrealistic policies. Must I remind you the committee of our overwhelming superiority over NATO forces before we give it away ?

142 Continued 142

He rises, picks up small remote control unit, activates it.

143 FULL SHOT - GROUP 143

Lights dim, then the circular floor section with the semi-circular table on it revolves 90 degrees to face wall to the right. ORLOV walks toward it, presses lever on r.c.u. A section of the wall slides up revealing AN ELECTRONIC TRANSPARENCY MAP OF WESTERN EUROPE, EAST GERMANY, OTHER WARSAW PACT COUNTRIES. As he speaks lights go on to indicate positions of forces he mentions.

ORLOV
In East Germany, under my direct command, I have 31 divisions including 11 rank divisions and another five in Czechoslavakia.

144 CLOSER ANGLE - ORLOV AT MAP 144

His voice becomes staccato.

ORLOV
In support on the Russian Western border are 60 divisions, including 22 tanks. In all, a 10 to 1 advantage. American and West German forces at most can field only ten armoured divisions. The British maintain only a token force.

145 TRANSPARENCY MAP 145

ORLOV'S VOICE
We have played out a variety of attack strategies on the new Kutuzov computer and find that a lightning thrust by 10 armoured divisions from the north westward and by five more through Czechoslavakia.

Attack proceeds, red lines of thrust appearing along several fronts, then spreading into a network branching into finer and finer lines like the arterial system in a living body.

ORLOV'S VOICE
-- leads to total victory in five days against any possible defence scenario.

The branches join up and intertwine until all West Germany is covered by red lights up to the Rhine.

146 GROUP - FEATURING GOGOL 146

Standing up.

GOGOL
This is absolute madness. We know where it will end.

CAMERA PANS HIM TOWARD ORLOV who takes a few steps to meet him with map behind them.

GOGOL
NATO will counterattack with nuclear weapons.

CAMERA CLOSER ON HIM AND ORLOV as they face each other.

ORLOV
Never! The West is decadent and divided. It has no stomach to risk our atomic reprisals. All through Europe daily demonstrations demand their unilateral nuclear disarmament.

GOGOL
I see no reason to risk war to satisfy your personal paranoia and thirst for conquest. We must turn our energies to pressing domestic problems.

The two men remain defiantly vis-a-vis for a moment.

147 NEW ANGLE - CHAIRMAN 147

GOGOL and ORLOV beyond him. He stands up.

CHAIRMAN
Comrades!! Sit down, both of you!

GOGOL turns away from ORLOV who remains as he was for another moment. Then he operates remote control unit. CAMERA PANS TO MAP as lights all flash off. Section of wall descends before it. Room lights go up.

148 SEMI-CIRCULAR TABLE 148

Returning to original position. GOGOL, then ORLOV, reseat themselves.

CHAIRMAN
World socialism will be achieved peaceably. Our military role is strictly defensive. Is that clear, General Orlov?

148 Continued 148

ORLOV
(icily)
Yes, Comrade Chairman.

149 CLOSE ANGLE on RUBELVITCH as red phone beside her flashes. She answers and makes a note which she takes to ORLOV. In the B.G. the meeting continues. 149

CHAIRMAN
Comrade Gogol, would you continue.

GOGOL
Thank you Comrade chairman. Now turning to the specifics of my report. You will note some areas of concern about parity in the development of anti-missile defences.

CLOSE ON ORLOV and RUBELVITCH as ORLOV glances at note.

ORLOV
Tell him I will be there as quickly as possible.

RUBELVITCH returns to the phone.

150 KREMLIN EXTERIOR DAY 150

ORLOV crosses the Kremlin courtyard through a mixture of soldiers, office workers and tourists.

151 CLOSER ANGLE - ORLOV 151

TWO GUARDS AT DOOR salute as ORLOV enters impressive doorway. Sign reads in Russian and English "National Art Repository" NOT OPEN TO PUBLIC.

152 KREMLIN - NATIONAL ART TREASURES REPOSITORY 152

Extensive vault. Arches on both sides, running back to steps leading down, support the low ceiling. In F.G. LENKIN, an agitatedly concerned curator paces up and down before a nearby table covered with jewelled objets d'art. TWIN 1 leans casually against a glass case watching LENKIN behind him in the chamber, visible through the arch nearest him is an open safe and shelved cabinets filled with numerous objets d'art. CAMERA MOVES IN ON SAFE. In a tray divided into compartments are six Faberge eggs. A seventh compartment is conspicuously empty. APPROACHING FOOTSTEPS echo over scene.

153 LENKIN 153

He turns, looks toward steps. TWIN 1 joins him and looks in the same direction.

154 HIS POV 154

ORLOV, in uniform, comes down steps.

155 ORLOV 155

CAMERA PANS HIM walking toward LENKIN. As he passes chambers beyond arches we see in them innumerable stacked painting, statuary, in bronze and marble, vases, clocks, rolled and hanging tapestries, ornate old state coaches, etc. Cases and crates are stacked about in the area between arches.

156 ORLOV 156

reaching LENKIN and TWIN 1.

LENKIN
(anxious)
Terrible news, Comrade General. The reproduction was stolen in transit.

ORLOV looks sharply at TWIN 1.

TWIN 1
The thief was dealt with but the egg was lost in the river.

LENKIN
(to Twin 1)
Your incompetence will destroy us all.

ORLOV
We'll have a replacement made.

LENKIN
There's no time, Comrade General. I've just been informed of an unscheduled inventory in two days!
(distraughtly)
They'll discover it's missing!

ORLOV
(sharply)
Control yourself, Lenkin. I'll tell our people in London we must have the genuine egg back.
(glancing at watch)
I hope I reach them in time.

156 Continued 156

LENKIN
Thank you, General, thank you!
But hurry!

ORLOV turns on his heel.

157 TRACKING SHOT THROUGH REPOSITORY 157

ORLOV with TWIN 1 at his heels.

ORLOV
(low voice)
Lenkin's mental health concerns me. When his work for us is completed find him a suitable sanitorium -- in Siberia --

TWIN 1
Certainly, Comrade General.

They walk on.

158 LONDON IN SOTHEBY'S MAIN AUCTION ROOM DAY 158

About 100 persons of various nationalities, bidders and spectators. 40 PROSPECTIVE BUYERS sit on the outside of three rectangular tables arranged in a horseshoe. At the open end against the wall opposite the main entrance is THE AUCTIONEER behind a podium. On his right are TWO ASSISTANTS, one to take telephone bids, the other to keep track of reserves and written bids. On the AUCTIONEER's left is a BOOKKEEPER who records sales. Behind and above the AUCTIONEER is a display to register bids in equivalent values of various currencies. Between the top of the horseshoe and the entrance is seating for spectators and other bidders. About half the seats are filled. Eight magnificent diverse chandeliers hang from the ceiling. Antique furniture for future sales is stacked against the walls, large impressive paintings exhibited above them. The auction is in progress.

159 AUCTIONEER 159

Jewelled necklace with matching earrings on velvet pillow held by PORTER beside him.

AUCTIONEER
One hundred and twenty thousand pounds. One forty? All done then?
(raps gavel on podium)
Sold to Busoni. The next lot is number 148.

159 Continued 159

PORTER moves out of scene as SECOND PORTER with EGG on velvet pillow approaches podium.

AUCTIONEER
An imperial Easter Egg by Carl Faberge, chaised in gold and set with rose diamonds and emeralds --

PORTER starts taking it to various prospective buyers. They examine it with jeweller's loups.

160-161 OMITTED 160-161

162 BOND AND FANNING 162

Seated side by side.

BOND
How much should it fetch?

FANNING
Two hundred and fifty to three hundred thousand pounds. More would be crazy.

AUCTIONEER (V.O.)
-- and containing a model in gold and diamonds of Czar Alexander's state coach -- a superb example of Faberge's work --

163-169 OMITTED 163-169

169A AUCTIONEER 169A

Consulting catalogue.

AUCTIONEER
Property of a lady --

170 BOND AND FANNING 170

BOND glances around.

BOND
Quite a few ladies here.

FANNING
She wouldn't have to be here in person. Could be represented by a proxy.

AUCTIONEER (V.O.)
I have several bids here. I have one hundred and fifty thousand to open -- one hundred and fifty -- sixty -- seventy -- eighty -- one hundred and eighty against you, sir -- two hundred --

BOND sees something of interest.

171 HIS POV 171

MAGDA, a strikingly beautiful Swedish girl in her middle

171 Continued 171

twenties, fashionably dressed, entering from outer gallery. She glances about, sees who she is looking for, and hurries toward him.

172 BOND AND FANNING 172

BOND
(appreciatively)
Now there's a lady.

FANNING
Keep to the business in hand, James.

173 MAGDA 173

Stopping beside KAMAL, a striking figure, immaculately dressed in western clothes. In his early forties, darkly handsome and self-possessed, his body is lithe but athletic. Arms folded he appears completely disinterested. (Note: AUCTIONEER'S V.O. announcing rising bids to three hundred thousand during next few scenes).

174 BOND 174

watching KAMAL and MAGDA.

174A HIS POV 174A

She is whispering to KAMAL something evidently of urgent import.

174B KAMAL AND MAGDA 174B

He is momentarily disturbed by what MAGDA is telling him.

AUCTIONEER (V.O.)
I have three hundred thousand -- and twenty.

174C CLOSE ON DE KUYPER AT DEALER'S TABLE 174C

Impressive Dutchman examining egg through jeweller's loup.

AUCTIONEER (V.O.)
Are you bidding, sir?

DE KUYPER replaces egg on pillow held by PORTER and shakes his head.

175 KAMAL 175

AUCTIONEER (V.O.)
All done then at three hundred thousand pounds?

175 Continued 175

KAMAL raises his catalogue.

AUCTIONEER (V.O.)
Three hundred and twenty. New bidder. Three-forty?

176 OMITTED 176

177 BOND AND FANNING 177

Indicating KAMAL.

FANNING
Interesting.

BOND
Know him?

FANNING
Kamal Khan. Usually a seller. Marginal quality from dubious sources.

AUCTIONEER (V.O.)
Three forty -- sixty -- eighty -- four hundred in the centre. Any more?

178 OMITTED 178

179 KAMAL 179

With catalogue raised.

AUCTIONEER (V.O.)
Your bid, sir, four hundred thousand.

180 BOND AND FANNING 180

FANNING
That should do it. Kamal's gone over the top.

181 AUCTIONEER 181

AUCTIONEER
Four hundred thousand. Any advance?
(acknowledges bid in front)
Four twenty-five, new bidder. Thank you, sir.

182 CLOSE ON FANNING 182

AUCTIONEER has looked directly at him. ANGLE WIDENS as he turns to BOND and sees him with his finger raised. He gulps.

182 Continued 182

FANNING
(under his breath)
Are you mad?

BOND
(calmly)
Let's see how badly he wants it.

183 KAMAL AND MAGDA 183

He glances at her, nettled.

AUCTIONEER (V.O.)
Four hundred and fifty?

KAMAL raises catalogue.

184 BOND AND FANNING 184

AUCTIONEER (V.O.)
Four-fifty in the centre. Four seventy-five?

BOND lifts finger as FANNING holds his head. PORTER with egg on pillow near him. BOND beckons to him. PORTER approaches.

185 KAMAL 185

Raising catalogue as spectators begin reacting audibly.

AUCTIONEER
The bid is four hundred and fifty. Four seventy-five?

186 BOND 186

Taking egg from PORTER. He examines it, takes out handkerchief, polishes it.

AUCTIONEER (V.O.)
Against you, sir. Any advance on four fifty?

BOND gives egg back to PORTER and lifts finger.

AUCTIONEER (V.O.)
I have four seventy-five.

187-189 OMITTED 187-189

190 KAMAL 190

Concealing his anger.

AUCTIONEER (V.O.)
Five hundred thousand?

KAMAL glances speculatively toward BOND O.S. then slowly raises catalogue. Spectators buzz excitedly.

190A AUCTIONEER 190A

Looking toward BOND enquiringly.

AUCTIONEER
I have half a million pounds.
Any more? All through?

191 BOND 191

Long pause as FANNING mops his brow. BOND slowly shakes his head. Audible spectator response.

192 AUCTIONEER 192

Looking toward KAMAL. He raps gavel.

AUCTIONEER
Yours, sir -- five hundred
thousand pounds --

Auction continues in B.G.

193 BOND AND FANNING 193

Near collapse.

FANNING
You could have been stuck.

BOND
I doubt it. He had to buy.

FANNING
But why?

BOND
That's what I intend to find
out.

194 OMITTED 194

195 EXT. SOTHEBY'S BOND 195

Standing among PEOPLE FROM AUCTION discussing it. A private limousine is parked at kerb. GOBINDA a tall

195 Continued 195

imposing sikh in Indian suit and turban, stands impassively beside it. MAGDA emerges from entrance and passes BOND as she walks towards limousine. GOBINDA opens door for her. MAGDA turns back and looks at BOND. She appears both interested and amused. She gets into car. KAMAL exits from building. He passes BOND, deliberately ignoring him, then joins MAGDA in the limousine. GOBINDA gets behind wheel and drives car out of scene.

196 BOND 196

Stepping out to kerb and nodding to ZEC, MI6 undercover man, who is in driver seat of taxi parked across street. ZEC drives cab after limousine.

197 M'S OFFICE M AND BOND 197

BOND is on the carpet.

M
Most irregular, Double-O-Seven. You had no business bidding for the egg. What would you have done if you got it?

BOND
Claimed it was a fake and not paid.

M
(staring at him)
Not pay?

BOND takes the egg from his pocket.

BOND
Here's the original, sir. I switched it with the fake during the auction.

M
(horrified)
Good god! What happens when the buyer discovers that?

BOND
Any legitimate buyer would complain. I don't think Kamal will. I thought I might use it to smoke him out. Zec tailed him to the airport where he took a plane to Dehli.

M
Follow him there. I'll alert Sadruddin, our man in Station 1,

197 Continued 197

M (Cont)
to keep him under surveillance. Book yourself on the next flight out.

BOND holds up Air India ticket.

BOND
I have 55 minutes to make the flight, sir.

He starts toward door.

M
Oh, Bond --
(after Bond turns back)
Sign a chit for that egg before you leave. It's government property now.

BOND
Of course, sir.

He exits. Flicker of a smile on M's lips. He starts to light pipe.

198 EXT. INDIA ARCADE IN F.G. DAY 198

Seen through arches a distant HELICOPTER flies left to right where it passes THE TAJ MAHAL.

199 ON THE LAKE (PICHOLA) LAUNCH 199

Heading TOWARD CAMERA. In B.G. HELICOPTER, on floats, rising from the surface. Beyond are island palaces and further away hills sloping up from the far shore.

200 CLOSER ON LAUNCH BOND 200

Among PASSENGERS. He wears well-cut tropical suit.

201 CHANNEL 201

Between PERGODAS on stone jetties. LAUNCH goes between them. CAMERA ANGLES AFTER IT TOWARD GHAT ALONG LAKE FRONT OF INDIAN CITY (Udaipur).

202 CROCODILE 202

Near launch.

203 GHAT INDIAN WOMEN EN MASSE 203

Washing clothes at water's edge. Further up on broad steps others spread them out to dry.

204 LAUNCH 204

Now alongside GHAT. BOATMEN tie up as PORTERS, GUIDES, PEDDLERS, etc., gather around disembarking PASSENGERS, including BOND.

205 BOND 205

Carrying briefcase. PORTER takes luggage. CAMERA PANS HIM UP GHAT through washday activity.

206 FLAGSTONED AREA ABOVE GHAT BOND 206

Looking around at crowd of PEDESTRIANS, TOURISTS, VENDORS, WATER SELLERS with gourds. CHILDREN, POLICEMEN, etc. CAMERA TRACKS WITH BOND. OVER SCENE COMES SOUND OF PIPE PLAYING JAMES BOND THEME. CAMERA HOLDS as he stops.

207 HIS POV 207

Barefoot SNAKE CHARMER in native dress sits cross-legged on mat, playing pipe as HOODED COBRA sways before him.

208 BOND 208

walks to SNAKE CHARMER and drops a coin on his mat.

209 INSERT 209

50p coin on mat.

BOND (V.O.)
Do you take English money?

210 SNAKE CHARMER 210

stops playing and hands coin back.

SNAKE CHARMER
Only gold sovereigns.

He puts snake into basket and closes hinged lid. He stands up.

211 BOND AND SNAKE CHARMER 211

They move towards triple archway leading to main street, speaking in lowered voices as they walk through the crowd.

SNAKE CHARMER
Welcome to India, Commander Bond.
I'm Sadruddin, Special Expeditor,
Universal Exports.

BOND
Call me James.

211 Continued 211

SADRUDDIN
Fine. I've booked you into the Shianivas Hotel. Your luggage went ahead. I have a taxi waiting.

They pass another SNAKE CHARMER playing a pipe in B.G.

212 INSERT 212

SADRUDDIN's basket lid is pushing up as snake reacts to music.

213 BOND AND SADRUDDIN 213

BOND
What about Kamal Khan?

SADRUDDIN
Exiled Afghan prince. Sportsman. Polo, cricket, tennis. I play a bit myself.

SNAKE slithers out of basket. SADRUDDIN has difficulty containing it.

SADRUDDIN
This was the wrong cover. I hate snakes.

He coaxes it back into basket.

SADRUDDIN
Kamal lives like a Maharajah. That's his place.

He points O.S.

213A LONG SHOT MONSOON PALACE 213A

Visible in far distance across the lake on hilltop. An imposing complex more fortress than palace.

214 BOND AND SADRUDDIN 214

Continuing toward triple arches.

BOND
Where does his money come from.

SADRUDDIN
Claims he's an international art dealer.

214 Continued 214

Snake out of basket again.

SADRUDDIN
This is impossible.

He stuffs snake into basket and gives it to OTHER SNAKE CHARMER. Snake immediately crawls out and joins the other one. Both snakes sway obediently to pipe.

214A BOND AND SADRUDDIN 214A

Going through arch.

BOND
Anything else you can tell me?

SADRUDDIN
We think he has political ambitions. Very cozy with the Russians.

214B OTHER SIDE OF ARCHES THREE WHEELED TAXI 214B

Waiting there with DRIVER.

BOND
Where can I see him?

SADRUDDIN
No problem. He plays backgammon almost every afternoon at the hotel casino. As a guest you are automatically a member.

BOND gets into taxi.

BOND
See you there later.

SADRUDDIN
(grinning)
I'll get into something less casual.

BOND smiles. Taxi drives off down street away from arches.

215 OMITTED 215

216 HOTEL PATIO DAY 216

BOND passing large tiled area around pool. GUESTS, including beautiful WOMEN in bikinis, sit and lie around on deck chairs and mats. A few swim languidly in pool.

216 Continued 216

Others at tables under umbrellas. WAITERS serve drinks and snacks from a bar in corner.

BOND reaches outdoor reception desk. MANAGER comes around it to welcome him.

MANAGER
Mr Bond? This way, please.

He leads him toward hotel lobby. Curvaceous GIRL in sari emerges from it and passes them.

MANAGER
I hope you will have a pleasant stay.

BOND
(looking after girl)
I'm sure I will --

He goes into lobby.

217 HOTEL BEDROOM 217

Attractive young Indian female ASSISTANT MANAGER opens door for BOND.

ASST. MGR.
Your luggage is unpacked, sir.
(smiling invitingly)
If I can be of further assistance --
(suggestively)
Anything at all --

BOND
Perhaps later.

She undulates out, closing door behind her. He takes off jacket, tosses it on chair, checks for possible bugs behind picture, crosses to telephone on small table near window, unscrews phone, glances at coils, etc., screws phone back on, then notices something outside window through open French doors. He walks through them out onto balcony.

218 BOND ON BALCONY 218

looking down.

219 HIS POV 219

Road below balcony, a wall, and beyond it AT LAKESIDE a beautiful traditional LAKE BARGE (Octopussy's) crewed entirely by BEAUTIFUL GIRLS including GWENDOLINE, powerful one, and MIDGE, pert and tiny. They are loading supplies. A flag depicting AN OCTOPUS flies from a mast.

219A BOND 219A

Registering surprised interest.

219B HIS POV 219B

MAGDA is now visible among the other GIRLS as she moves across deck toward gangplank.

219C BOND CAMERA SHOOTING FROM BEHIND HIM 219C

IT ZOOMS IN ON MAGDA as she comes ashore. Beyond her OCTOPUSSY'S PALACE is visible on the lake in the distance.

219D BOND ON BALCONY 219D

Continuing to look after MAGDA, then turning thoughtfully away from window.

220 SHIANIVAS CLUB DAY 220

Ornately furnished and appointed room with several BACK-GAMMON PLAYERS at separate tables. Fashionably dressed ONLOOKERS. Small bar along one wall.

221 KAMAL AND MAJOR CLIVE GROUP AROUND THEM 221

Watching them play. GOBINDA, arms crossed, in B.G. SADRUDDIN near kibitzers. He wears a blue blazer, crossed tennis rackets emblem on breast pocket. CLIVE, white hair and moustache, is an elderly retired army officer.

222 CLOSER ON KAMAL AND CLIVE 222

As they play, CLIVE tensely, KAMAL very confidently.

223 ENTRANCE FROM LOBBY BOND 223

Entering, smartly dressed in white jacket. CAMERA TRACKS HIM TO GROUP AROUND KAMAL AND CLIVE, HOLDS as he reaches SADRUDDIN. They converse in low tones.

BOND
How's he doing?

SADRUDDIN
Amazing luck. The Major's no novice but Kamal's taken 200,000 rupees off him.

They watch game.

224 KAMAL AND CLIVE 224

Moving quickly, picking up his dice confidently.

224 Continued 224

CLIVE
You'll have a job beating that --

KAMAL
(after studying board)
I feel lucky. Fancy a double?
20,000 rupees?

He pushes doubling cube across table to CLIVE who smiles.

CLIVE
Of course.

KAMAL is holding dice cup.

225 INSERT 225

Barely perceptible sleight of hand palming dice he has been using and dropping loaded ones into cup.

226 KAMAL AND GROUP 226

He shakes dice cup and rolls dice. Double six.

CLIVE
Damn! Always a double six when you need it!

KAMAL
(picking up dice)
It just isn't your night, Major.

227 BOND AND SADRUDDIN 227

BOND glances at him. Did he spot sleight of hand? He sees someone O.S.

228 HIS POV MAGDA 228

Chickly dressed sitting at bar.

229 BOND CAMERA TRACKS HIM TOWARD HER 229

KAMAL'S VOICE
Another game, Major, same stakes?

CLIVE'S VOICE
I'll have another go. Your luck has to run out sometime.

CAMERA HOLDS as BOND reaches MAGDA at BAR. She has almost finished long drink in front of her.

BOND
May I join you?

229 Continued 229

She turns to him, trying to place him.

BOND
Sotheby's, half-a-million pounds.

MAGDA
The man at the auction. You have a good memory for faces.

BOND
(looking her over)
... and figures.

MAGDA
This can't be a coincidence.

BOND
Definitely not. Can I buy you another drink?

MAGDA
No, thank you.

BOND
Some other time perhaps?

She shrugs, rises. CAMERA TRACKS WITH HER TO GROUP AROUND KAMAL AND CLIVE playing another game. CAMERA HOLDS as she stops and stands behind KAMAL.

230-233 OMITTED 230-233

234 KAMAL AND CLIVE AT BACKGAMMON BOARD 234

CLIVE bears off four men. He has four left. One on six points. KAMAL has six men on board. CLIVE leans back confidently.

234A SADRUDDIN 234A

As BOND joins him.

SADRUDDIN
(whispering to him)
Looks like the Major's got him.

234B KAMAL AND CLIVE GROUP 234B

Including BOND and SADRUDDIN.

KAMAL
Why don't we make it interesting, Major? A double to 100,000 rupees?

234B Continued 234B

Buzz from onlookers as he places cube in front of CLIVE, who hesitates.

CLIVE
(shaking his head)
I can't accept. Not with your luck. You win.

He stands up.

BOND
(to Kamal)
I'd have accepted that double.

Murmur from onlookers. KAMAL turns to BOND, aware of him for the first time and recognises him.

235 NEW ANGLE BOND AND KAMAL 235

With MAGDA behind him. He gazes at BOND, maintaining his sang froid.

KAMAL
Then why don't you take over the Major's position, Mr ...?

BOND
Bond, James Bond. I'd be glad to.

KAMAL
100,000 rupees then.

BOND nods. KAMAL picks up dice cup.

236 OMITTED 236

237 INSERT 237

Barely perceptible sleight of hand again with dice.

237A BOND 237A

Watching. Has he spotted it yet?

238 KAMAL 238

Throwing dice. Murmur from onlookers.

KAMAL
Double six.

He bears off four men, only two men are now left on his one point. ANGLE WIDENS TO INCLUDE BOND.

238 Continued 238

KAMAL
It was not such a good double to accept after all, was it?

BOND looks at board, then takes doubling cube and puts it in front of KAMAL.

BOND
Double?

KAMAL
(amazed, smiling)
Of course. You can only win with a double six. The stake is 200,000 rupees. Can you cover the bet?

238A CLOSER ON BOND AND KAMAL 238A

BOND takes genuine Faberge EGG out of jacket pocket and places it on the table. KAMAL's eyes narrow.

BOND
I think you will agree this is ample security.

KAMAL
(quietly)
Play, Mr Bond. You'll need a great deal of luck to get out of this.

He reaches for his own dice but BOND's hand covers them first.

BOND
Player's privilege then -- so I'll use your lucky dice.

He puts KAMAL's dice into his cup as KAMAL conceals his chagrin. BOND shakes dice cup, rolls dice.

238B INSERT DICE 238B

They fall double six.

238C BOND AND KAMAL ONLOOKERS 238C

Buzz of excited comment from them.

BOND
(feigning surprise)
Double six. Imagine that. 200,000 rupees, wasn't it?

238C Continued 238C

He puts egg back in jacket pocket while KAMAL supresses his rage. He takes cheque book out of inner pocket. GOBINDA produces a pen. KAMAL hurriedly writes a cheque.

BOND
I prefer cash.

KAMAL glowers at him, hands cheque to CASINO ATTENDANT.

KAMAL
Get it cashed for him.

ATTENDANT takes cheque, exits scene. KAMAL turns back to BOND.

KAMAL
Spend the money quickly, Mr Bond.

BOND
I intend to, Kamal Khan.

KAMAL strides out of scene, followed by MAGDA and GOBINDA.

238D CASINO FOYER CASHIER'S CAGE 238D

CASHIER is giving BOND wads of rupees. He fills all pockets with them, including inner ones.

239 OUTSIDE HOTEL 239

CAMERA SHOOTING THROUGH GOBINDA THREE WHEELER WINDSCREEN TOWARD BOND AND SADRUDDIN getting into SADRUDDIN THREE WHEELER, BOND in back, SADRUDDIN behind wheel. He drives out of scene.

239A INSIDE GOBINDA THREE WHEELER GOBINDA 239A

Sitting in back loading sawn-off double barrelled shotgun. Next to him is a burly scarred GOON 1, DRIVER 1 in front, follows BOND and SADRUDDIN THREE WHEELER.

240 SIDE STREET SADRUDDIN THREE WHEELER 240

GOBINDA's behind it.

241 IN SADRUDDIN THREE WHEELER SADRUDDIN AND BOND 241

Looking back, drawing revolver.

BOND
We're being tailed.

SADRUDDIN
No problem. This is a company car.

241 Continued 241

He flips on supercharger.

242 STREET 242

SADRUDDIN car easily pulling away from GOBINDA's, apparently losing it. WILLY JEEP, with DRIVER 2, and GOONS 2, 3 and 4, suddenly roars out of another side street, pulls over and sideswipes SADRUDDIN THREE WHEELER. SADRUDDIN regains control of wheel.

243 TRACKING SHOT SADRUDDIN THREE WHEELER AND JEEP 243

Continuing down street side by side. GOON 2 leaps forward toward BOND with 5 BLADED KNIFE and stabs at him while hanging on to three wheeler with one hand. BOND eludes thrusts but loses gun. GOON 2 strikes again, this time apparently stabbing him in the heart.

244 CLOSER BOND AND GOON 2 244

Amazingly BOND remains upright. GOON 2, dumbfounded, stares at him. BOND takes advantage of his momentary confusion to kick him in the gut. GOON 2 doubles up. BOND hits him in the chin with his knee, knocking him into street.

245 CLOSER ON BOND 245

Pulling open jacket. Point of blade has cut through his breast pocket and embedded itself in a wad of bills filling inner pocket of jacket. He pulls knife out, throws knife and bills away.

246 SADRUDDIN 246

Driving with one arm and trying to fend off GOON 3, who is attacking him with scythe-like knife. GOON 3 is half on three wheeler and half on jeep. SADRUDDIN reaches down, comes up with tennis racquet. They exchange swings and thrusts.

247 THREE WHEELER AND JEEP CAMERA STILL TRACKING 247

As they swerve precariously.

248 SADRUDDIN 248

Trying desperately to control car with one hand while he eludes GOON 3's knife and swinging racquet, strings now unravelling. CAMERA IN CLOSER as he makes a tremendous overhand smash on GOON 3's head. Frame of racquet comes down over it to around his neck. SADRUDDIN shoves hard, releasing racquet handle, and sends GOON 3 flying backwards off cars which are still side by side.

248A SADRUDDIN 248A

Looking forward.

248B HIS POV 248B

Back of CAMEL CART, loaded with lumber, is in front of cars, blocking the way.

248C SADRUDDIN 248C

Shouting back to BOND.

SADRUDDIN
Hang on!

248D HIGH ANGLE SHOT 248D

SADRUDDIN drives THREE WHEELER toward CAMEL CART, runs it up inclined bed of cart which acts as a ramp. Three wheeler jumps over DRIVER OF CART AND CAMEL IN FRONT OF IT, then continues along side street. Meanwhile JEEP has swerved to avoid camel cart but space is too narrow to pass it. Jeep, with DRIVER 2 and GOON 4 piles up against side of building, spilling them out.

248E SIDE STREET SADRUDDIN THREE WHEELER 248E

Continuing on.

248F FURTHER BACK GOBINDA THREE WHEELER 248F

DRIVER manages to get it through between CAMEL CART and wall, then passes wrecked jeep.

248G STREET ELEPHANTS 248G

Blocking the way. SADRUDDIN THREE WHEELER slows down.

248H GOBINDA THREE WHEELER 248H

Closing on SADRUDDIN's. GOBINDA levels sawn-off shotgun.

248I REAR OF SADRUDDIN'S THREE WHEELER 248I

BOND
(shouting to Sadruddin)
Duck!

SADRUDDIN ducks down and BOND jumps off just before GOBINDA gets off shot which blows upholstery apart on seat where he had been.

248J BOND 248J

He hits ground, rolls, comes up running. In B.G. SADRUDDIN turns his car off into alley. BOND runs into SQUARE.

49 SQUARE 249

A BAZAAR area. BOND moves past VENDORS, PEDESTRIANS patronizing stalls, TOURISTS, NATIVES - festively dressed observing the Festival of Holi.

250 GIRLS 250

One drapes floral chain on BOND, others laugh. He looks back.

251 HIS POV GROUP 251

Looking for him. It includes GOON 1 and DRIVERS 1 and 2. They are closing on him.

252 BAZAAR CROWD AROUND GROUP OF FAKIRS 252

Watching them perform. They include one running barefoot on narrow lane of hot coals, another juggling flaming torches, a third swallowing a sword, and a fourth lying barebacked on a bed of nails. WOMAN near one end of bed of coals stands beside pot of hot oil cooking Samosas. BOND, trying to lose himself in crowd, runs straight into GOON 4. BOND turns pushes through crowd away from him, GOON 4 follows.

253 FAKIR JUGGLING FLAMING TORCHES BOND 253

GOON 4 almost on him with vicious looking spiked cosh. BOND catches one of the torches, turns and thrusts it directly at pursuer's face. GOON 4 leaps back before torch touches him. BOND throws torch back to FAKIR and moves away. GOON 4 points after him as DRIVERS 1 and 2 reach him.

254 GOON 4 AND DRIVERS 1 AND 2 254

Pushing through crowd following BOND.

255 BOND 255

Looking back at them is suddenly seized from behind by GOON 1 who clamps strangle hold around his neck. BOND struggles to break hold. CAMERA ANGLES TO FAKIR LYING ON BED OF NAILS. He sees scuffle, gets gingerly off nails. BOND reaches back, gets hands behind GOON's neck (old life-saving swim break) and flips him over his head. GOON 1 lands splat!! on bed of nails with BOND on top of him and then front somersaulting off and over him to land on his feet. During action spectators scatter.

256 GOBINDA 256

Across square from BOND. Reacts to scuffle. Sees BOND and single-mindedly moves toward him shoving people out of his way.

257 NEW ANGLE BOND 257

DRIVER 1 attacks him with knife. BOND eludes thrust. DRIVER 1 moves toward him, knife poised. BOND backs away, finds himself next to SWORD SWALLOWER with sword down his throat. He deftly pulls it out. As DRIVER 1 moves in for the kill, BOND whacks him hard on the back of his head with the flat side of the sword. DRIVER 1 sprawls forward. BOND hands sword back to open-mouthed sword swallower.

BOND
(hurriedly)
You better put this back
yourself --

258 GOBINDA 258

Pushes his way toward BOND. PEANUT VENDOR's cart blocks way. He lifts it on to one side and shoves it aside. He continues on his way.

259 BOND 259

CAMERA TRACKS HIM. In B.G. barefoot FAKIR runs over lane of red hot coals. CAMERA HOLDS as BOND stops abruptly.

260 HIS POV 260

GOBINDA, DRIVER 2 and GOON 4 still fit advancing toward him.

261 LANE OF HOT COALS BOND 261

He jumps across it, lands beside WOMAN FOOD VENDOR near end of lane. She is frying samosas in POT OF HOT OIL.

262 REVERSE ANGLE GOBINDA AND OTHERS 262

Reaching lane of hot coals. BOND on other side. He kicks over brazier toward them. Pot of hot oil lands on hot coals.

263 EFFECT 263

INSTANT FLAMES LEAP UP between BOND and PURSUERS. Smoke billows up. GOBINDA and OTHERS are driven back.

264-265 OMITTED 264-265

266 BOND IN SMOKE 266

Eluding PURSUERS. He emerges from smoke.

266 Continued 266

SADRUDDIN'S VOICE
Over here!

CAMERA PANS TO SADRUDDIN in 3 WHEELER, engine running, at street leading out of square. BOND races into scene and jumps in car. CAMERA PANS BACK TO GOBINDA AND OTHERS resuming pursuit.

267 STREET SADRUDDIN 3 WHEELER BOND 267

It encounters heavy PEDESTRIAN TRAFFIC with MANY CHILDREN playing in the street. BOND looks back as SADRUDDIN has to slow down.

268 HIS POV GOBINDA AND OTHERS 268

Coming toward them through PEDESTRIANS. TAXI hits GOBINDA and the nose is dented by impact. GOBINDA is unhurt. He strides to TAXI DRIVER, pulls him out from behind wheel, boots him out of scene, climbs into front as OTHERS get in back, and drives TOWARD CAMERA.

269 STREET SADRUDDIN 3 WHEELER 269

Moving very slowly among PEDESTRIANS. TAXI gaining on it because GOBINDA drives directly at PEDESTRIANS to make them scurry away.

270-282 OMITTED 270-282

283 BOND 283

Looking for escape route, suddenly remembers money. He takes out wads of money and standing in rear of 3 WHEELER, throws money he won at casino high in the air behind him.

284 STREET 284

PEDESTRIANS and CHILDREN scramble for money. OTHER PEOPLE run out from doorways, etc., creating traffic jam.

285 BOND 285

Looking back at crowd.

BOND
(wryly)
Inflation can't be all bad --

286 GOBINDA AND OTHERS IN TAXI 286

Stopped by jam before them. They get out of taxi and push their way through crowd. Money floats by, carried by wind.

287 SADRUDDIN 3 WHEELER 287

CROWD in front of it thinning, it heads toward entrance to alleyway.

287A GOBINDA AND OTHERS 287A

Emerging from crowd.

287B GOBINDA POV 287B

SADRUDDIN 3 WHEELER

Turning into alley.

287C GOBINDA AND OTHERS 287C

Running toward it.

288 ALLEYWAY 3 WHEELER 288

BOND reacts as SADRUDDIN drives directly at CINEMA POSTER ON WALL OF BUILDING. Poster features horrific fiery DRAGON. Small door beside poster. LITTLE MAN sits on stool beside it with brush and pail.

289 POSTER 289

3 WHEELER rips through it.

290 INSIDE BUILDING GARAGE AREA 290

3 WHEELER stops. LARGE CORRUGATED IRON DOOR drops behind it.

291 OMITTED 291

292 GOBINDA FOLLOWED BY OTHERS 292

Runs into ALLEY. No 3 wheeler. LITTLE MAN is replacing poster with another. DRAGON NOW HAS TONGUE OUT. GOBINDA looks about, puzzled.

292-296 OMITTED 292 296

296A INSIDE BUILDING BOND 296A

Looking through tiny peephole in small door.

297 HIS POV 297

GOBINDA and OTHERS walking away.

298 BOND 298

Grinning, turning to SADRUDDIN.

298 Continued 298

BOND
It pays to advertise.

SADRUDDIN leads him through door in garage wall.

299-300 OMITTED 299-300

301 Q'S WORKSHOP (Samod Room) 301

Set up in capacious once magnificent room in an old palace, now housing Universal Exports complex. BOND and SADRUDDIN enter. Q, supervising activity, turns towards them.

BOND
How are you, Q?

Q
(heatedly)
Most unhappy, thanks to you, double-O-Seven! How can I maintain the quality of my work, sent out on a day's notice, no proper facilities.

CAMERA TRACKS HIM AND BOND TOWARDS TECHNICIANS working on gadgets for possible use in India. CAMERA HOLDS as they stop beside a COILED ROPE with YOUNG INDIAN standing beside it. M steps on foot pedal. Hissing sound. Rope inflates and stands up. Young Indian starts shinnying up it. Rope suddenly deflates with hissing sound. YOUNG INDIAN sprawls on his face.

BOND
Having a problem keeping it up, Q?

Q
(lamely)
Experimental model.

They walk past a free standing DOORWAY, which opens outward against a small return wall. The door is ornate, traditionally Indian, and clad in brass plates with spikes at various places. A full sized HUMAN DUMMY stands before the door on a "welcome" mat. A white-coated TECHNICIAN stands to one side holding a fishing rod and line.

301 Q'S WORKSHOP (Samod Room) 301

As SADRUDDIN and BOND enter capacious once magnificent room in an old palace, now housing Universal Exports complex. Q, supervising activity, turns towards them.

BOND
How are you, Q?

Q
(heatedly)
Most unhappy, thanks to you, Double-O-Seven! How can I maintain the quality of my work, sent out on a day's notice, no proper facilities.

CAMERA TRACKS HIM AND BOND TOWARDS TECHNICIANS working on gadgets to possibly use in India. CAMERA HOLDS as they stop beside a COILED ROPE with YOUNG INDIAN standing beside it. Q steps on foot pedal. Hissing sound. Rope inflates and stands up. Young Indian starts shinnying up it. Rope suddenly deflates with hissing sound. YOUNG INDIAN sprawls on his face.

BOND
Having a problem keeping it up, Q?

Q
(lamely)
Experimental model.

They walk past a free standing DOORWAY, which opens outward against a small return wall. The door is ornate, traditionally Indian, with spiked brass plates at various places. HUMAN DUMMY stands before the door on a "welcome" mat. A white-coated TECHNICIAN stands to one side holding a fishing rod and line.

301 Continued 301

TECHNICIAN uses the hook at end of fishing line to gingerly raise knocker. He lets it fall.

302 ANOTHER ANGLE 302

Explosion as the door flies open crushing dummy against wall. Door closes. DUMMY is flattened against wall, several holes where spikes have entered it. Dummy's boots left standing on welcome mat.

303 BOND AND Q 303

BOND
Smashing, Q!

Q
I find your constant attempts at humour most tiresome, Double-O-Seven. Come along. I have a few things for you.

They move to Q's work table covered with gadgets, some still in work, etc.

BOND
Is the homing device ready?

He takes EGG out of his pocket and places it on table.

304 OMITTED 304

305 Q 305

He takes top off EGG, CAMERA IN VERY CLOSE, revealing tiny jewelled coach inside it. Q's hand picks up miniscule bug with tweezers.

Q'S (V.O.)
Integrated circuit, not only a homing device but an extremely delicate microphone as well.

Hand places bug inside coach, puts top back on egg, picks up pen.

306 Q AND BOND 306

As he pockets egg. Q hands him a pen.

306 Continued 306

Q
Ordinary fountain pen. Twist top and ...

A drop from the pen falls into metal ashtray on desk and burns a hole in it.

Q
... a highly concentrated mixture of nitric and hydrochloric acid. Dissolves all metals.

BOND
(taking pen)
For poison pen letters?

BOND notices nearby a TECHNICIAN adjusting a T.V. CAMERA. WRISTWATCH T.V. on MODEL ARM.

Q
Now pay attention, Double-O-Seven. Pull the top off the pen ...

Does so then partly extracts wire attached to earpiece.

Q
... with this earpiece you can listen in on the bug.
(putting top back on pen over earpiece)
The homing device in the bug is compatible with the standard issue radio directional finder in your watch.

BOND "activates" finder.

307 INSERT BOND'S WATCH 307

Bleeping sound as directional finder needle shows location of egg.

308 Q AND BOND 308

Turns to T.V. WATCH and looks at screen.

308A INSERT test pattern on screen. 308A

308B BOND 308B

Pans T.V. camera off test pattern.

308C BOND AND Q 308C

Looking at T.V. screen. It zooms in to cleavage of well-endowed FEMALE INDIAN TECHNICIAN.

BOND
Perfect image, Q.

Q
Really, Double-O-Seven, I have no time for these adolescent antics. Get along now, I have to sort out this mess.

309 HOTEL PATIO - NIGHT 309

GUESTS, many in evening clothes, sit at tables. Lanterns add a festive touch to the scene. NATIVE TRIO play traditional Indian music in B.G. CAMERA IN ON BOND as he comes in from the left and looks around. MAITRE D approaches him.

MAITRE D
Your table, Mr Bond?

BOND
I didn't reserve one.

MAITRE D
Your guest is waiting, sir. This way if you please.

CAMERA TRACKS THEM TO MAGDA seated alone at a table, champagne ready in ice bucket. She has changed into an elegant sari. She smiles engagingly up at him, her eyes vivacious, gestures for him to sit down and nods to Maitre D. Bond seats himself opposite her as Maitre D pours champagne and leaves.

BOND
I'm so glad you changed your mind.

MAGDA
Are you?

BOND
Kamal's other representatives are a bit heavy handed. Has he a propostion for me?

309 Continued 309

In B.G. GIRL PHOTOGRAPHER snaps photo of another couple.

MAGDA
He suggests a trade. The egg for your life.

BOND
I heard the price of eggs was going up, but isn't that a bit high?

GIRL PHOTOGRAPHER snaps picture of Bond and Magda.

MAGDA
(to her)
Charge it to Room 27.

GIRL PHOTOGRAPHER
I'll leave it at the desk.

She exits.

MAGDA
You don't mind.

BOND
Not at all. Do you really want the photograph?

MAGDA
For my scrap book.

She gazes at him invitingly.

MAGDA
I collect memories.

BOND
Then let's get on with making a few.

He rises, holds out his hand. She takes it, rises. They walk out of scene together.

310 BOND'S HOTEL BEDROOM - NIGHT 310

A CHAIR, Bond's clothes lie haphazardly with jacket hung over back. End of Magda's sari across seat. CAMERA follows trail of sari to edge of Bond's bed and up to BOND and MAGDA.

311 DELETED 311

312 CLOSER ON BOND AND MAGDA 312

Post coitus. MAGDA smoking in bed. BOND gets up and pours the last of the champagne into a glass.

BOND
Dead. Better get another.

MAGDA
Don't bother. We'll make it a loving cup.

He sits next to her on the bed. She turns on her stomach and stubs out her cigarette in an ashtray on a table on the other side of the bed.

313 BOND'S POV 313

The sheet moves down her back as she stretches, revealing a tattoo of a small octopus high on her left buttock. CAMERA COMES IN CLOSER on it.

313A BOND 313A

Indicating tattoo.

BOND
What's that?

She turns back to see what BOND is looking at.

MAGDA
That's my little Octopussy.

She turns back and pulls the sheet over her breasts. She moves closer to BOND and takes a sip from the glass. She puts the glass down on the bedside table next to him.

MAGDA
Let's get back to making memories.

She kisses him and they lie back on the bed in a passionate embrace.

314 EXT. ROAD BELOW BOND'S BEDROOM - NEAR DAWN 314

KAMAL's Rolls Royce slowly drives up and parks on roadway with lights switched off. GOBINDA gets out and looks up at bedroom window.

315 BOND'S BEDROOM - NEAR DAWN 315

BOND in bed, opening his eyes slightly. ANGLE WIDENS.

315 Continued 315

He sees the tail end of Magda's sari snake across the bed. His eyes follow it to MAGDA winding her sari around her.

316 ANOTHER ANGLE 316

BOND "wakes up".

BOND
Good morning.

MAGDA
I didn't want to wake you.

He rises, puts on a robe as he comes to her. Behind MAGDA is a LARGE MIRROR.

MAGDA
But since you're up we can say a proper goodbye.

She kisses him.

317 MIRROR 317

Reflection of BOND and MAGDA. BOND's eyes watching in the mirror. MAGDA's hand expertly slips EGG out of Bond's jacket hanging over the back of the chair.

318 BOND AND MAGDA 318

She breaks off the kiss and turns toward the balcony.

MAGDA
I hate to go.

He follows her onto the balcony.

319 BALCONY - DAWN 319

She stands facing over the rail.

MAGDA
A beautiful sunrise.

BOND puts his arms around her shoulders.

320 INSERT 320

MAGDA'S HANDS tie the end of her sari to the top rail of the balcony.

320A BOND AND MAGDA 320A

She turns back to him.

MAGDA
I don't know how to say goodbye.

BOND
Actions speak louder than words.

MAGDA
That's so true.

She turns her head, gives him a peck on the cheek and flips forward over the top rail.

321 SHOOTING UP AT BALCONY 321

As sari unravels and she slides down it.

322 BOND 322

over balcony, watching her.

323 ROAD - MAGDA 323

Reaching it. She is now in a bikini, holding the egg in her hand.

324 ROAD - KAMAL'S ROLLS ROYCE 324

Waiting there. He sits behind wheel. MAGDA climbs in beside him.

325 BALCONY - BOND 325

Looking down at ROLLS driving away. He goes back into room.

326 ROOM - BOND 326

Smiling broadly. GOBINDA suddenly appears behind him. He coldcocks BOND with a terrific chop to the back of his neck.

327 UDAIPUR LAKE - OCTOPUSSY BARGE CREWED BY WOMEN - DAY 327

BARGE approaches Floating Palace Quay. MAN stands on deck.

328 CLOSER ON HIM 328

It is KAMAL. OCTOPUSSY GUARDS on walls. Other GIRLS await arrival on quayside.

329 QUAYSIDE - BARGE 329

It docks. Oars up. KAMAL disembarks and is escorted inside by GIRLS.

330 INTERIOR COURTYARD - KAMAL AND GIRLS 330

Walking through INTERIOR GARDEN COURTYARD with long reflecting pool. The GIRLS lead KAMAL to a DOORWAY. He enters alone.

331 INT. OCTOPUSSY'S PRIVATE ROOMS 331

KAMAL enters large suite of rooms. The main room is divided by wall about waist high with a series of FISH TANKS above. The centre tank is filled with BLUE RINGED OCTOPUSES. Other tanks contain EXOTIC FISH. On the side opposite the entrance is a door to Octopussy's bedroom.

KAMAL enters. OCTOPUSSY feeds the fish and octopuses. She is a tall, willowy woman wearing a robe with an Octopus motif on it. We do not see her face during the scene.

KAMAL comes to her and takes the FABERGÉ EGG from his pocket.

KAMAL
We have recovered the egg.

PAUSE. No reaction from OCTOPUSSY.

KAMAL
Aren't you pleased?

OCTOPUSSY
I am not pleased it was stolen from us, nor that the thief knows enough about us to bring it here.

KAMAL
I have him at the fort. He will tell me all he knows eventually.

OCTOPUSSY
Who is he?

331 Continued 331

KAMAL
An Englishman. His name is James Bond.

OCTOPUSSY remains motionless for a moment. The name evidently means something to her.

OCTOPUSSY
(after a beat)
Bring him here.

KAMAL
He's dangerous. Let me dispose of him.

OCTOPUSSY
No.

KAMAL
As you say. But I think it's a mistake.

OCTOPUSSY
(coldly)
I will think for us, Kamal.

She turns her back, dismissing him. He controls his anger, turns away from her, exits. She resumes feeding fish. THE OCTOPUSES react swiftly, devouring a morsel of food she drops into their tank.

332 LONG SHOT - MONSOON PALACE - DAY 332

KAMAL'S ROLLS is approaching inner gate.

333 INNER GATE 333

Gate and walls are manned by a rough lot of AFGHAN TRIBESMEN, still loyal to Kamal.

334 INT. BOND'S ROOM - MONSOON PALACE 334

BOND, lying on cot, wearing the terry cloth robe, hears BLEEPING SOUND, and groggily awakes. He shakes his head to clear it, realises bleeping comes from wrist watch Q gave him. He looks about, orientating himself, rises unsteadily, focuses on watch.

335 INSERT 335

HOMER NEEDLE (the second hand) indicates direction egg is approaching from.

336 BOND 336

He goes to BARRED WINDOW, looks out.

337 HIS POV WALLED COURTYARD BELOW 337

TRIBESMEN at GATE admitting Kamal Rolls. He parks, gets out.

338 BOND'S ROOM 338

BOND crosses from window to door, tries it, finds it locked from outside. He looks around room, opens closet, sees his clothes hung neatly in it SOUND OF KEY in door lock. He quickly switches off homer bleep. Door opens. GOBINDA and HOUSEBOY, carrying Bond's freshly pressed black jacket and black trousers, enter.

BOND
(sardonically)
I can't complain about the valet service.

GOBINDA
(tonelessly)
Dinner. Eight o'clock.

HOUSEBOY hangs jacket and trousers in closet, then follows GOBINDA out. SOUND of door being locked.

339 CORRIDOR NIGHT 339

GOBINDA escorts BOND, wearing black jacket, to door of dining room. He gestures for BOND to enter.

340 DINING ROOM 340

Elegantly furnished. BOND enters, followed by GOBINDA. KAMAL and MAGDA sit at opposite ends of the table. There is a seat for BOND between them. GOBINDA prods BOND forward, then closes the door and stands by it, folded arms.

KAMAL
Good evening, Mr Bond. Well rested? I believe you and Miss Magda have met.

BOND
It was a pleasure.

MAGDA
(overly formal)
You're too kind.

340 Continued 340

KAMAL indicates chair. BOND sits down. BUTLER places appetiser before him.

KAMAL
I hope you don't mind if we start. The soufflé can't wait.

BOND
Why am I here? You have the egg.

KAMAL
Yes, but not all the answers.

BOND
I don't feel much like talking.

KAMAL
Don't worry. You will.

BUTLER removes plates.

BOND
Thumb screws and hot coals?

KAMAL
Hardly. We're much more sophisticated than that.

BOND
Sodium penthatol?

KAMAL
A bit crude. Very unreliable. I prefer curare with an effective psychedelic compound. Guaranteed results.

BOND
But with permanent brain damage.

KAMAL
An unfortunate side effect.

BUTLER arrives with salver and silver cover.

KAMAL
Ah, one of our specialities --

BUTLER lifts cover, revealing course.

KAMAL
-- stuffed sheep's head.

340 Continued 340

BOND
I seem to have lost my appetite --

He watches BUTLER serve KAMAL who falls to with relish. BOND glances at MAGDA. She responds with an almost imperceptible rueful shrug.

341 CORRIDOR MAGDA AND BOND 341

As she leads him toward his room at end of corridor. There it turns right and runs past other rooms with a staircase beyond them. Following them are GOBINDA and TWO ARMED TRIBESMEN. Before they reach BOND's room MAGDA stops outside hers and opens it.

MAGDA
Well, I'll say goodnight --

BOND
(wryly hopeful)
I could come in for a night cap --

Before she can reply GOBINDA and TRIBESMEN flank BOND.

BOND
Perhaps some other time--

MAGDA goes into her room and closes the door. GOBINDA and TRIBESMEN accompany BOND to the door of his room, just beyond Magda's. He goes in. GOBINDA locks door. One of the tribesmen sits down cross-legged opposite it, lays his rifle across his knees. GOBINDA and other tribesmen move out of scene.

342 BOND'S ROOM NIGHT 342

BOND at the window using Q'S ACID DISPENSER PEN. Two bars are already removed. He takes out a third, then climbs out.

343 OUTSIDE ON LEDGE 343

BOND inches his way around the corner of the building. He passes MAGDA'S BEDROOM, where she is undressing. After an appreciative peek, he continues on. Suddenly powerful lights illuminate the area. BOND freezes.

344 BELOW BOND 344

The entire area is lit. At the centre is a circle with a capital 'H' inside it, denoting helicopter landing pad. In the distance the SOUND of an approaching helicopter.

345 BOND LOOKING DOWN 345

Directly below him KAMAL and GOBINDA walk out on to PAD.

346 BOND 346

Making his way to the next window, a set of French doors which open into MAGDA's sitting room. He looks in. It is dark but the door into MAGDA's bedroom is open. MAGDA walking into her bathroom (adjacent bedroom) in B.G.

347 OMITTED 347

348 HELICOPTER 348

Landing below BOND.

348A BOND 348A

Looking down.

349 HIS POV 349

TWO BODYGUARDS, hands on guns in holsters under jackets, emerge from plane. They glance quickly about, then gesture toward plane door, coast is clear. ORLOV, in uniform, gets out and shakes hands with KAMAL. They go into TOWER ENTRANCE followed by GOBINDA.

350 OMITTED 350

351 BOND 351

He goes through French doors.

352 MAGDA'S SITTING ROOM 352

BOND stealthily crosses to corridor door, opens it a crack, looks into corridor.

353 OMITTED 353

354 HIS POV GUARD IN CORRIDOR 354

His back to BOND.

355 BEDROOM MAGDA 355

Coming out of bathroom in robe. She picks up HAIRDRYER from dresser, goes back into bathroom.

356 CORRIDOR 356

BOND tiptoes out of MAGDA's room, silently closes door behind him. He turns on HOMER in watch and follows direction to stairwell.

357 STAIRCASE BOND 357

Starting down, then stopping.

357A HIS POV 357A

Below him, KAMAL, ORLOV and GOBINDA enter STAIRWELL and descend toward basement.

357B BOND 357B

ANGLE WIDENS as he descends towards basement.

357C BASEMENT DOORWAY TO WORKSHOP 357C

KAMAL, GOBINDA, ORLOV enter. BOND comes out of stairwell behind them.

357D INSERT WATCH 357D

HOMER indicating egg in direction of workshop.

358 BASEMENT WORKSHOP 358

KAMAL, ORLOV, GOBINDA enter what appears to be an extensive jeweller's ATELIER with all the necessary equipment, machinery, presses, kilns, moulds, tools, supply cabinets, etc. TWO CRAFTSMEN in brown and white striped uniforms stand beside a LARGE METAL CANISTER they have just completed filling with important pieces of glittering antique jewellery, coronets, tiaras, decorations, brooches, pendants, bracelets, earring, individual gems, etc. FABERGÉ EGG lies on table near canister.

359 BOND 359

Takes pen out of pocket, removes top. CAMERA IN CLOSE ON PLUG as he puts it into his ear. He listens to ORLOV and KAMAL over earpiece.

360 WORKSHOP 360

KAMAL indicates canister.

KAMAL
There they are, General Orlov.
Each piece duplicated according
to Lenkin's specifications.

ORLOV
(after cursory examination)
Have it put on the helicopter.

KAMAL gestures to CRAFTSMEN who place top on CANISTER and carry it to door. GOBINDA follows.

ORLOV
Can they be trusted?

KAMAL
(significantly)
I can assure you of their silence.

360 Continued 360

ORLOV
Good. No one must be allowed to jeopardise our plan. Your hopes for political power depend on it.

361 BOND 361

Listening.

362 HIS POV 362

CRAFTSMEN carrying CANISTER, followed by GOBINDA, enter corridor. BOND squeezes behind small return wall out of sight. CRAFTSMEN and GOBINDA pass him and proceed upstairs.

362A BOND 362A

Still listening.

362B HELICOPTER PAD TWO CRAFTSMEN 362B

They turn CANISTER over to ORLOV MEN who take it aboard HELICOPTER. CRAFTSMEN move out of scene. GOBINDA follows them.

362C BOND 362C

Listening.

363 WORKROOM KAMAL AND ORLOV 363

ORLOV
I wanted to personally brief you on the operation. Precise timing will be essential.

364-366 OMITTED 364-366

367 BOND 367

Reacting to sudden interference on earplug. He takes it out, taps it.

368 MAGDA'S BATHROOM 368

She is using hairdryer.

369 BOND 369

Closer to WORKROOM DOOR.

370 WORKROOM KAMAL AND ORLOV 370

ORLOV
Everything has been arranged at my end --

371 MAGDA IN BATHROOM 371

Turning off dryer.

372 BOND NEAR WORKSHOP DOOR 372

Indicating interference has stopped. Plug is back in his ear.

373 WORKROOM KAMAL AND BOND 373

KAMAL
I have briefed Octopussy. I only need to tell her the exact date.

ORLOV
One week from today in Karl Marxstadt --

374 BOND 374

Indicating he has heard. He hears approaching footsteps squeezes behind small return wall out of sight. GOBINDA passes him and goes into workshop.

375 WORKSHOP KAMAL GOBINDA ORLOV 375

KAMAL
(to Gobinda)
Everything taken care of?

GOBINDA
As you ordered, Excellence.

ORLOV
(picking up egg)
So you recovered it.

KAMAL
From an accomplice of the thief. He will be eliminated.

ORLOV replaces egg on table.

ORLOV
Do it at once! There must be no further security breach.
(indicating egg, drawing gun)
This fake has caused enough trouble --

375 Continued 375

He smashes egg with butt of revolver. KAMAL winces, quickly hides his chagrin. ORLOV holsters gun, turns away to leave.

ORLOV
I must go.

KAMAL looks down at smashed egg.

376 OMITTED 376

377 HIS POV 377

Smashed egg with BUG visible in shattered coach.

378 KAMAL 378

Quickly slipping bug and egg into his pocket just before ORLOV turns back to him from door.

ORLOV
Accompany me to the plane.

KAMAL
Certainly, General Orlov!

They walk toward door.

379 BOND BASEMENT CORRIDOR 379

Quickly moving away to next door, opening it, going in.

380 COLD STORAGE ROOM BOND 380

Place is dark. SIDES OF LAMB hang from hooks. He peeks out into corridor. HAND falls against his shoulder, startling him. ANGLE WIDENS. The CRAFTSMEN, dead, are also hanging from hooks. BOND backs away, then turns back to look into corridor, through crack in door.

381 HIS POV KAMAL AND ORLOV 381

Passing door of cold storage room. GOBINDA following them.

382 CLOSE ON BOND IN COLD STORAGE ROOM 382

His expression indicates he has recognized ORLOV.

382A GOBINDA 382A

Pauses and moves back to door of cold storage room. Door is open a crack. He pushes it open wider.

382B INT. COLD STORAGE ROOM 382B

It is dark except for the light from the doorway. GOBINDA'S SHADOW on floor.

382C CLOSE ON GOBINDA 382C

After a long look he steps into the hall, closes the door firmly and follows the others to stairway.

383 OMITTED 383

384 COURTYARD HELICOPTER LIGHTENING SKY 384

ORLOV boards it, helicopter takes off. CAMERA PANS TO GOBINDA AND KAMAL. KAMAL waves after plane, then turns to GOBINDA. He shows him smashed egg and bug.

KAMAL
Get Bond.

GOBINDA hurries out.

385 BOND'S ROOM GOBINDA 385

Bursting in, followed by TRIBESMEN. He looks around, sees sawn off bars, rushes out.

386 CORRIDOR GOBINDA 386

Passing door of MAGDA'S ROOM. It opens slightly. She peeks out, looks after GOBINDA.

387 KAMAL'S STUDY KAMAL 387

Lavishly furnished spacious room with Indian décor mixed with more practical western style desk and filing cabinets. Sports trophies, gun racks, mounted animal heads, etc. Large glass picture window overlooking courtyard and countryside beyond. KAMAL is brooding at window. GOBINDA rushes in.

GOBINDA
The Englishman has escaped!

KAMAL
He won't get very far. We'll track him. Get the men!

GOBINDA hurries out.

388 BASEMENT CORRIDOR 388

BOND looks out door of COLD STORAGE ROOM, sees someone coming, ducks back.

389 CORRIDOR TWO TRIBESMEN CARRYING SHROUDS 389

Approaching door of COLD STORAGE ROOM. They go into it.

390 COLD STORAGE ROOM TRIBESMEN 390

They take down bodies, begin wrapping them in the shrouds. CAMERA ANGLE WIDENS. BOND is hanging on to side of lamb hanging from hook, his feet off the floor.

391 KAMAL'S STUDY KAMAL 391

He has changed into bush jacket, jodphurs, etc., and he is examining an elephant gun taken from rack. GOBINDA hurries in.

GOBINDA
The men are here, Excellence.

KAMAL points to gun rack. GOBINDA gets one. They exit quickly.

392 COLD STORAGE ROOM 392

Bodies now wrapped in shrouds on butcher table. TWO TRIBESMEN carry one out. BOND steps out from behind side of lamb, comes to table, lifts corner of shrouds, revealing face of dead CRAFTSMAN.

393 ENTRANCE PALACE KAMAL AND GOBINDA 393

Passing where TRIBESMEN are putting body in jeep and then leave scene to return for the other body.

394 ASSEMBLY AREA HUNT PARTY 394

Assembling. Elephants with howdahs, mahouts, beaters, guides, etc.

395 COLD STORAGE ROOM 395

TRIBESMEN return, pick up BOND in shroud and carry him out.

396 ASSEMBLY AREA KAMAL AND GOBINDA 396

Joining group.

397 ENTRANCE PALACE JEEP 397

TRIBESMEN arrive with BOND'S SHROUDED BODY, put it in jeep with the other, get in jeep and drive out of scene.

398 KAMAL AND GOBINDA 398

Getting on kneeling elephant as jeep with TRIBESMEN and SHROUDED BODIES drive past them.

399 KAMAL AND GOBINDA IN HOWDAH ON ELEPHANT 399

Consulting map. PAN UP to gateway. JEEP emerges.

400-406 OMITTED 400-406

407 GATEWAY MONSOON PALACE IN B.G. 407

JEEP on path, gateway in B.G. It pulls up to ravine leading to jungle. VULTURES. TWO TRIBESMEN get out. They pick up one corpse, swing it back and forth and heave it into ravine. They return to jeep and take second body to ravine.

408 CLOSE UP ON TRIBESMEN SWINGING CORPSE 408

Hand shoots out, hitting one of tribesmen. He screams. BOND bursts out of shroud and heaves other tribesman off into ravine. The first tribesman, shouting, runs off toward KAMAL and others.

409 BOND 409

Following path down into jungle.

410 OMITTED 410

410A KAMAL 410A

On elephant, turns at sound of shouting tribesman.

410B ANOTHER ANGLE 410B

TRIBESMAN pointing to BOND scrambling down ravine. KAMAL raises rifle and fires. GOBINDA and others also fire.

411 BOND 411

Running through jungle. Bullets rip foliage near him. He disappears into undergrowth.

412 KAMAL AND GOBINDA ON ELEPHANTS TRIBESMEN 412

Pursuing BOND.

413-418 OMITTED 413-418

419 BOND 419

Running past jungle temples into jungle undergrowth. He stops for a moment, looks around. Silence. Cautiously he moves forward into a clearing. Keeping close to trees, he walks near edge. SOUND OF BEATERS coming from opposite side of clearing. He ducks back into cover.

420 HIS POV 420

A line of BEATERS step into clearing and steadily walk towards BOND.

421 BOND 421

Running back through trees away from beaters.

422 JUNGLE TEMPLE KAMAL AND GOBINDA ON ELEPHANTS 422

NATIVE TRACKERS standing on base of elephant's trunk, all searching for BOND.

423 BOND 423

Moving through undergrowth. He climbs up bank. At top he ducks down.

424 HIS POV 424

Another line of BEATERS moving towards him from the other direction.

425 BOND 425

Moving away in a new direction.

426 OMITTED 426

427 KAMAL AND GOBINDA 427

On elephants. One line of BEATERS approaches on their flank.

428 SMALL OPEN AREA BOND 428

He pauses to catch his breath, then slowly turns at sound of rustling in brush. DISTANT SOUND of BEATERS. He picks up gnarled branch and approaches noise. He peers over brush. Suddenly a TIGER jumps at him. BOND throws himself flat, face down.

429 ANOTHER ANGLE 429

TIGER, in centre of clearing, looking at BOND. They stare at one another for a beat, then the tiger turns and runs off.

BOND
(lifting his head)
Nice kitty --

BEATING becomes louder. He scrambles to his feet.

430 KAMAL AND GOBINDA 430

Watching a crescent of beaters on their flanks.

431 BOND 431

Moving through light cover. He pauses to peek through bush, sees BEATERS moving toward him. He backs away, turns to run through jungle.

432 ANOTHER ANGLE 432

BOND runs smack into giant spider's web which wraps around his face, arms and trunk. Twenty MONKEY SPIDERS cover him. He thrashes around in the undergrowth trying to brush them off him.

433 KAMAL AND GOBINDA 433

React to commotion in underbrush ahead. TRACKERS and MAHOUTS use clicking sounds to move elephants up to underbrush.

434 BOND 434

Brushing off last of spiders and web. He turns to see elephants closing. He moves deeper into undergrowth and trees.

435 KAMAL AND ELEPHANTS BEATERS 435

Closed in on brush where BOND is hidden. MAHOUT pushes on base of elephant's ear with foot and calls to elephant. The trunk wraps around large sapling and rips it out by the roots. ANOTHER ELEPHANT is pushing down a tree with its forehead.

436 BOND 436

In undergrowth. He scampers out of way as tree falls.

437 ELEPHANTS 437

Ripping out trees by roots, tearing out underbrush, they are slowly approaching the cornered Bond.

438 BOND 438

Elephants closing in around him. GOBINDA's elephant crashes through undergrowth. BOND rolls out of way.

439 KAMAL 439

Holds his hand up for silence. All elephants stop. TRACKERS and OTHERS look and listen for BOND in the silence.

440 GOBINDA IN HOWDAH 440

Searching bush. CAMERA PANS down side of elephant to BOND lying within hands reach of elephant's side.

441 HIS POV 441

The buckle of GOBINDA's howdah strap. BOND reaches up, unbuckles strap.

442 GOBINDA 442

Looking for BOND. Suddenly below him, BOND runs out from underneath his elephant and runs out into clearing. GOBINDA whips rifle around for shot and turns around in howdah. This upsets balance of howdah. GOBINDA fires a wild shot at BOND as howdah slips off back of elephant and crashes into undergrowth taking GOBINDA with it.

443 GOBINDA 443

Scrambling clear as MAHOUT is pitched to the ground. CAMERA CLOSER on him sprawled there.

444 OMITTED 444

445 HIS POV 445

His scream over ELEPHANT'S FOOT smashing down INTO CAMERA.

446 BOND 446

Running into jungle.

447 KAMAL 447

Firing and shouting.

448 ANOTHER ANGLE 448

KAMAL'S ELEPHANT crashing through bushes to GOBINDA, who is picked up by elephants and scrambles into KAMAL's howdah.

449 BOND 449

Running through jungle.

450 KAMAL AND GOBINDA 450

In howdah on elephant tracking BOND. BEATERS in a line on either side. Order more confused than before.

451 BOND 451

Breaking through cover coming to bank of marshy river. He looks around, spots hanging vine, pulls on it to see if it is strong enough for his weight.

452 KAMAL, GOBINDA AND OTHERS 452

Tracking BOND.

453 BOND 453

On limb of tree, clutching vine. He swings out over marshy river like Tarzan. At the end of the arch he lets go. He falls short of bank and lands in marsh, then proceeds down river.

454 BOND 454

Sinking up to his waist as he slowly continues down river.

455 JUNGLE DAY 455

Quiet. Peacock flies into shot from ground with a piercing shriek. CAMERA PANS to ELEPHANTS approaching, preceded by BEATERS.

456 JUNGLE RIVER KAMAL GOBINDA OTHERS 456

Halted at river where BOND crossed. TRACKER, on one knee on opposite bank studying the ground. He rises, points down river. KAMAL'S ELEPHANT steps into river and moves downstream.

457 BOND 457

Struggling through marsh up to his chest. He moves to firmer ground. His shirt is open and he has leeches on his chest. He burns one off with lighter.

458 KAMAL GOBINDA OTHERS 458

Continuing through marsh.

459 BOND 459

Reaching edge of lake. He hears CHUG! CHUG! sound of single piston river boat engine to his right.

460 HIS POV 460

TOURIST BOAT approaching, filled with group of American tourists. "LAKE TOURS DAY EXCURSIONS" painted on side of boat. Gold fringed banner hangs from side of boat "CINCINATTI MOOSE - LODGE 183". TOURISTS wave and take photos as boat comes alongside him.

461 TOURISTS IN BOAT 461

Look over edge at BOND.

TOURIST
You're not with our group, are you?

BOND
No, I'm on the economy tour.

461 Continued 461

They pull him on board and boat moves off.

462 BOND 462

Exhaustedly supporting himself on rail near TOURIST who sees something on bank.

TOURIST
Hey, look at that!

He snaps pictures as BOND looks.

463 OMITTED 463

464 BOND'S POV 464

KAMAL, GOBINDA AND OTHERS on ELEPHANTS standing at edge of lake watching TOURISTS.

TOURIST (V.O.)
A real live Maharajahee on a tiger hunt!

465 BOND 465

Near collapse.

BOND
(wanly)
I hear it's great sport---

466 CLOSE ON KAMAL AND GOBINDA 466

They are not pleased. But cannot attack BOND with all the tourists present.

467-504 OMITTED 467-504

504A INSIDE Q'S WORKSHOP SADRUDDIN DAY 504A

Passing Q and TECHNICIANS at work as he crosses toward ALCOVE.

504B ALCOVE BOND BEAUTIFUL INDIAN MASSEUSE 504B

Massaging him on table. SADRUDDIN enters.

SADRUDDIN
That should put you back in shape.

BOND
(sitting up, putting large towel around himself)
Thank you, my dear. You have an exquisite touch.

MASSEUSE giggles, exits. SADRUDDIN takes out notes. BOND towels himself.

SADRUDDIN
(consulting notes)
That tattoo on the girl used to be the sign of an old secret order of female bandits and smugglers. It represents a blue-ringed octopus.

BOND
(ever The Expert)
Genus hapolochaena -- produces a venom invariably fatal in seconds. The ornamental barge in the lake was flying that sign.

SADRUDDIN
Yes, it belongs to a fabulously wealthy woman who lives on the floating palace.

BOND
Who is she?

SADRUDDIN
No one knows her real name, but they call her Octopussy.

BOND
The name I heard at Kamal's.

SADRUDDIN
She lives on the island with a lot of beautiful girls. No men allowed.

504B Continued 504B

BOND
I think I'll call on her --

He rises.

505 OCTOPUSSY'S LAKE PALACE NIGHT 505

CAMERA SHOOTING TOWARD IT from lake.

506 CLOSER 506

FEMALE GUARDS, tall, slender, athletic girls in Octopussy garb, patrol the shore and the QUAY. They carry weapons we later learn are tranquilizer guns.

507 NEAR ISLAND SHORE CROCODILE 507

Moving toward it.

508 CROCODILE 508

Nosing in among reeds along shore.

509 REVERSE ANGLE 509

CROCODILE'S JAWS open widely. BOND, in black trousers, black turtleneck, and recce jacket, crawls out from inside crocodile. He pulls it further into reeds.

510 OCTOPUSSY GUARD 510

Near reeds. She turns, listens, satisfies herself sound was merely wavelets slapping against the reeds, turns away, moves out of scene. BOND'S HEAD comes up over top of reeds. He looks after GIRL then moves off in opposite direction.

511 TRACKING SHOT BOND 511

Moving stealthily past and then along COLONNADE to a COVERED WALK beside TWO STOREY BUILDING. THROUGH ARCHES OF WALK he can see into beautifully landscaped GARDEN-PATIO around a multi-level POOL. CAMERA HOLDS as BOND stops.

512 HIS POV THROUGH ARCH 512

An apparently nude woman (OCTOPUSSY) is swimming leisurely in the pool away from him. A GROUP OF YOUNG GIRLS, all costumed alike, are waiting for her at the end of the pool. As she emerges, her back still to BOND, they drape a robe about her. Then, accompanied by two of the girls, she walks toward entrance to the lower storey of the building and goes in.

512A BOND 512A

He continues along COVERED WALK, hugging the wall, toward the door through which he saw Octopussy go. A GUARD walks past it. BOND slips in.

513 OCTOPUSSY'S DRESSING ROOM OCTOPUSSY 513

Standing with her BACK TO CAMERA, powdering herself. CAMERA PANS TO BOND as he silently opens door behind her.

513A HIS POV OCTOPUSSY 513A

Without turning.

OCTOPUSSY
Good evening, Mr Bond.

513B INSERT SMALL CLOSED CIRCUIT TV SCREENS ON VANITY TABLE 513B

Screens show GARDEN PATIO, CORRIDOR OUTSIDE HER QUARTERS, and BOND standing in doorway of her dressing room.

513C OCTOPUSSY 513C

She slips on robe and turns to him. For the first time we see she is an incredibly beautiful woman in her early thirties.

OCTOPUSSY
I wondered when you would arrive.

BOND
(impressed by her beauty)
So you are the mysterious Octopussy.

OCTOPUSSY
And you are the famous Double-O-Seven, licensed to kill.
(coolly)
Am I to be your target for tonight?

BOND
Possibly. But I'd much rather hear about jewellery smuggling, and why one of our men was killed in East Berlin.

OCTOPUSSY
(sharply)
I know nothing about that!
(indicating door to sitting room)
Can I offer you a drink?

He follows her into sitting room.

514 SITTING ROOM OCTOPUSSY AND BOND 514

Exquisitely furnished and appointed, filled with South East Asian objets d'art, statuettes, small Indian paintings, masks, glass enclosed cases with carved pieces of ivory and jade etc. She crosses to cabinet, opens it, revealing small but fully equipped bar. BOND joins her.

OCTOPUSSY
Martini, shaken not stirred?

She starts to mix drinks.

BOND
You seem to know a lot about me.

OCTOPUSSY
This is not the first time our paths have crossed. Do you remember Major Dexter Smythe?

BOND
Yes, I'm familiar with that case.

OCTOPUSSY
You were sent out to arrest him, weren't you?

BOND
After a brilliant military career Smythe was detached to our secret service to recover a cache of Chinese gold they seized in North Korea. He and his native guide disappeared and the gold was never found.

OCTOPUSSY
And twenty years later you were sent after him.

BOND
The guide's body had been found with a bullet from Smythe's service revolver still in his skull. I tracked him to Ceylon, told him the facts and gave him twenty-four hours to get his affairs in order before taking him back.

OCTOPUSSY
He committed suicide rather than face the disgrace of a court martial.

514 Continued 514

BOND
You're very well informed about him.

Finished shaking drinks and pouring them, she hands him a glass and picks one up for herself.

OCTOPUSSY
To Major Dexter Smythe -- my father --

She drinks. After a beat so does he.

OCTOPUSSY
I hoped fate would bring us together some day.

BOND
To avenge him?

OCTOPUSSY
No. To thank you for giving him an honorable alternative.

Someone approaches from the courtyard. OCTOPUSSY indicates BOND should sit in a high backed chair facing away from the door and hidden from view. GWENDOLINE enters. He does, putting his hand inside his jacket near shoulder holster.

GWENDOLINE
Kamal Khan to see you.

OCTOPUSSY
Send him in.

GWENDOLINE steps back and KAMAL rushes in.

KAMAL
Bond has escaped.

OCTOPUSSY
While you were trying to kill him, contrary to my orders.

KAMAL
But he's dangerous!

OCTOPUSSY
I will take care of Mr Bond in my own way. He is my guest now.

BOND rises, revealing himself to KAMAL.

514 Continued 514

BOND
An old friend of the family, you might say.

KAMAL, stunned, stares at BOND, then at OCTOPUSSY.

KAMAL
(recovering his aplomb)
I didn't realise.

OCTOPUSSY
Leave us, Kamal. I will send for you in due time.

KAMAL
(smooth exterior)
As you wish, my dear.
(to Bond)
Enjoy your stay.

He exits.

515 OUTSIDE SITTING ROOM DOOR KAMAL 515

His face suddenly murderous.

516 SITTING ROOM OCTOPUSSY AND BOND 516

GWENDOLINE remains near door. BOND picks up framed photograph and studies it.

517 INSERT PHOTOGRAPH 517

SMYTHE holding an octopus.

517A OCTOPUSSY AND BOND 517A

She joins him, looks at photo.

BOND
I'd heard your father devoted the last years of his life to marine research.

OCTOPUSSY
He became a leading authority on octopi. He loved them. His pet name for me was Octopussy.

She sets photo down, turns back to him.

OCTOPUSSY
Mr Bond, smuggling is no concern of the secret service. I've violated no British laws. You are

517A Continued 517A

OCTOPUSSY (Cont)
free to leave, but I would much prefer if you were my guest for a few days.

BOND
(glancing at Gwendoline now joined by Midge)
I'd like that.

OCTOPUSSY
Midge will show you to your room. Goodnight.

BOND
Goodnight.

He is escorted out by MIDGE. OCTOPUSSY turns to GWENDOLINE.

OCTOPUSSY
Extend Mr Bond every courtesy -- but double the guard on his quarters.

GWENDOLINE exits. CAMERA IN CLOSE ON OCTOPUSSY. We see she is beset by conflicting emotions.

518-520 OMITTED 518-520

521 UDAIPUR SIDE STREET DAY 521

KAMAL and GOBINDA approach DOORWAY. A SMALL BOY plays with a YO-YO beside it. KAMAL and GOBINDA go through it.

522 INSIDE SQUALID CAFE 522

KAMAL reflects his disdain for the place and remains near entrance. GOBINDA walks to a wooden table in the rear. Seated at it is MAN in MUFTI, a sinister savage figure with an elaborately woven beard and bizarre hair arrangement. TWO MUGGERS stand behind him, also with frightening faces. A small stairway leads to a half-landing directly above the table. ANOTHER MUGGER stands on it, holding a large steel-bladed YO-YO attached to a steel wire.

523 GOBINDA AND MUFTI 523

Speaking, too far away for Kamal to hear. GOBINDA beckons to KAMAL, he joins them, sitting down opposite MUFTI.

523 Continued 523

MUFTI
The island is heavily guarded.

KAMAL throws a bag of gold coins on table. MUFTI hefts it. KAMAL and GOBINDA look up.

524 THEIR POV 524

MUGGER on landing holding metal yo-yo.

525 MUFTI AND KAMAL 525

MUFTI
No one wants to make an enemy
of the women.

KAMAL throws another bag of gold coins on the table. MUFTI smiles, a tooth is missing. Suddenly MUGGER throws the yo-yo down between MUFTI and KAMAL. The metal teeth whirl through the air as the yo-yo hovers inches off the table. KAMAL is startled. The yo-yo snaps back up. KAMAL recovers, places a photo of BOND in the centre of the table, taken in the courtyard of the hotel.

KAMAL
The woman must not be harmed.

MUFTI takes the bags and nods.

525A ANOTHER ANGLE 525A

The yo-yo crashes down cutting the photograph in half and shearing through the table before swinging back to MUGGER.

525B LAKESIDE JETTY DAY 525B

The jetty has fallen into disrepair. FISHERMAN, in English dress, stands beside it, casting into the lake. OCTOPUSSY's PALACE is visible in the distance.

525C CLOSE ON FISHERMAN 525C

We see it is Q. PAN to binoculars in fishing hamper.

525D OCTOPUSSY'S PALACE GARDEN PATIO BOND AND OCTOPUSSY 525D

Strolling past activity of GIRLS, some meditating, others reading, playing oriental instruments, some gracefully exercising, almost like ballet girls. Unobtrusively keeping an eye on BOND and OCTOPUSSY are several GUARDS.

525D Continued 525D

BOND
(gesturing around)
How did you accomplish all this?

OCTOPUSSY
When father's gold ran out the people in Hong Kong who had disposed of it for him offered me a commission to smuggle a consignment of diamonds. I discovered I had a talent for it.

BOND
So you went into business for yourself.

OCTOPUSSY
Yes, but I needed an organisation so I revived the old Octopus cult.

BOND
(looking about at girls)
Where did you recruit all these lovely young ladies?

OCTOPUSSY
There are many of them, all over Southeast Asia, dropouts mostly, looking for a guru, spiritual disciplines, who knows what. I train them, give them a purpose. A sisterhood and a way of life.

BOND
... of crime.

OCTOPUSSY
... Of business. I have diversified into shipping, hotels, carnivals and circuses.

525E CAMERA CLOSE ON BOND 525E

As the implication of the word "circus" strikes him.

525F JETTY Q NIGHT 525F

SADRUDDIN, dressed as a native fisherman, joins him.

SADRUDDIN
Is he still there?

525F Continued 525F

Q
Double-O-Seven on an island populated exclusively by women? We may have quite a wait. I'll spell you at midnight --

He hands SADRUDDIN fishing pole, exits.

525G OCTOPUSSY'S PALACE SITTING ROOM BOND NIGHT 525G

He is examining statuette on desk, sees brochure.

525H INSERT BROCHURE 525H

Announcing performance of Octopussy's circus at Karl Marxstadt and the date.

526 BOND 526

He hears OCTOPUSSY approaching from bedroom, hastily puts brochure in his pocket. She enters, accompanied by GIRL GUARD.

OCTOPUSSY
(to guard)
You may go.

Girl exits. OCTOPUSSY indicates settee.

OCTOPUSSY
Sit down, please, James.
(after he does)
I must leave tomorrow.

BOND
A business trip?

OCTOPUSSY
I will be gone a week. When I return we'll discuss the future.

BOND
I can't promise I'll still be here.

OCTOPUSSY
We're two of a kind, James. There are vast rewards for a man of your talents willing to take risks.

BOND
I'm not for hire.

526 Continued 526

OCTOPUSSY
(rebuffed, ironically)
A man of principle. With a price on his head in more than one country. Naturally you do it for Queen and country.

She turns away from him, walks to bedroom door and then turns back.

OCTOPUSSY
(angrily)
I have no country! I have no price on my head! I don't have to apologise for what I am to you -- a paid assassin --

She storms out. Before she can close the door he catches it and follows her through.

527 OCTOPUSSY'S BEDROOM 527

A large two-level room, opulently furnished. The inlaid ivory headboard of a large bed is positioned against one damasked wall. A stairway leads up to a horse-shoe shaped gallery. As BOND enters, slamming door behind him. OCTOPUSSY, eyes blazing, turns to face him. He strides to her, grasps her arms roughly, pulls her toward him. She struggles but he puts one hand behind her head, forces it toward him, and kisses her hard on the lips. She tries to turn her head away, then suddenly responds, returns his kiss passionately. After a moment she breaks away from him.

OCTOPUSSY
No ...

BOND
(drawing her to him again)
We <u>are</u> two of a kind.

She resists again for a few seconds then lets him pull her down beside him on the bed.

OCTOPUSSY
(as her arms go around him)
James -- James --

527A JETTY NIGHT 527A

SADRUDDIN sits leaning back against jetty post. His arms are folded. He hears O.S. APPROACHING FOOTSTEPS, looks up.

527B HIS POV 527B

GOBINDA and MUGGERS 2 and 3 with strangling cords and small axe advancing towards him.

527C SADRUDDIN 527C
He stands up, fumbling revolver out from inside his shirt. CAMERA PANS UP, LOSING HIM, TO MUGGER 1 with steel YO-YO standing directly above him on the jetty. MUGGER flicks wrist and yo-yo's whirling circular blade hums down on wire, out of scene.

527D TREES NEAR JETTY SILHOUETTED AGAINST NIGHT SKY 527D

FLOCK OF CORMORANT BIRDS, screeching, rise out of the trees, drowning out Sadruddin's O.S. scream.

527E OCTOPUSSY'S BEDROOM BOND AND OCTOPUSSY 527E

Asleep, their arms around one another. He wakes up abruptly. Inexplicably troubled, he gently disengaged himself. He sits up, takes watch off night stand, glances at it and straps it on.

527F LOW ANGLE OCTOPUSSY'S PALACE 527F

Wreaths of reeds float mysteriously on the water.

528 OCTOPUSSY'S PALACE NIGHT 528

GIRL GUARDS patrol the walls.

529 MUGGER 1'S ARM 529

Thrusting YO-YO out of reeds near base of wall. He wades in through reeds to it. TWO OTHER MUGGERS appear in reeds behind him. All are dressed in cowls with slits for their eyes and loin cloths.

530 TOP OF WALL OCTOPUSSY GUARD 530

She hears sound, looks over wall. MUGGER 2 looms up behind her, throws cord around her neck and turns his back to her, arches her over his back and silently strangles her.

530A BASE OF WALL TWO MUGGERS 530A

Silently catching GUARD'S BODY as MUGGER ON WALL drops it to them. They push her in among reeds, then scramble up wall. They move like wraiths, eerily swift and silent.

531 OMITTED 531

532 INSIDE PALACE CORRIDOR AND STAIRCASE 532

MUGGER 1 with YO-YO on stairs motions TWO OTHERS toward door of Octopussy's room further down corridor.

533 OCTOPUSSY'S BEDROOM BOND 533

Now fully dressed standing at window looking out over lake. A hand touches his shoulder.

534 ANOTHER ANGLE 534

It is OCTOPUSSY. They kiss, move back to the bed. CAMERA PANS UP TO BALCONY. MUGGER with YO-YO looking over edge.

532 INSIDE PALACE CORRIDOR AND STAIRCASE 532

MUGGER 1 with YO-YO on stairs motions TWO OTHERS toward door of Octopussy's room further down corridor.

533 OCTOPUSSY'S BEDROOM BOND 533

Now fully dressed standing at window looking out over lake. A hand touches his shoulder.

534 ANOTHER ANGLE 534

It is OCTOPUSSY. They kiss, move back to the bed. CAMERA PANS UP TO BALCONY. MUGGER with YO-YO looking over edge.

534A CLOSE ON MUGGER 1'S HAND 534A

Holding YO-YO. Beads of lake water glisten on it.

535 CLOSE ON BOND 535

As he and OCTOPUSSY embrace on the bed. A single drop of water falls on the back of his neck. He turns and looks up.

536 HIS POV 536

MUGGER 1 visible leaning over balcony railing with YO-YO poised. He flicks wrist.

537 BOND AND OCTOPUSSY 537

He rolls her off the bed, then rolls off the other side as YO-YO whizzes down, cuts through bed and splits inlaid ivory headboard. ANGLE WIDENS as MUGGER 1 jerks YO-YO back.

538-539 OMITTED 538-539

540 TWO OTHER MUGGERS 540

Rushing in from sitting room. One has strangler cord, the other a small two-headed axe. They jump BOND as he tries to rise. In B.G. OCTOPUSSY struggles to untangle herself from the bed sheet. BOND grapples with MUGGER 3 with axe. They knock over the end table. Revolver in holster slides under bed. BOND throws MUGGER 3 into MUGGER 2, both crash into cupboard.

541 BOND 541

Turning at whirling sound.

542 HIS POV 542

YO-YO moving in pendulum arc swinging at BOND.

543 OMITTED 543

544 BOND 544

Ducks yo-yo which crashes into chest and swings back at BOND, who dives out of way. YO-YO destroys table before being snapped up again.

545-549 OMITTED 545-549

550 MUGGERS 550

Jumping BOND again. OCTOPUSSY hits MUGGER 2 with water carafe, stunning him. BOND knocks MUGGER 3 across room. BOND evades YO-YO again as it destroys more furniture in the room. Before MUGGER 1 can snap it up YO-YO wedges itself in post supporting balcony.

551 BOND 551

Grabs wire connecting yo-yo to MUGGER and pulls hard. MUGGER 1 crashes through balustrade and falls to floor. BOND wraps wire around MUGGER 1's neck and throttles him.

552 OMITTED 552

553 ANOTHER ANGLE 553

MUGGER 2 throws strangler cord around BOND's neck, turns and levers BOND over his back the way he strangled the guard.

554 CLOSE ON BOND 554

In trouble as cord strangles him. He pulls up his legs and pushes off wall with his feet, somersaulting over top of MUGGER 2 and twisting free of cord. He staggers MUGGER 2 with an upper cut.

555-558 OMITTED 555-588

559 BOND 559

Grabs the exhausted OCTOPUSSY and pulls her into sitting room, bolting door.

560 SITTING ROOM 560

BOND
Are you alright?

OCTOPUSSY
(breathless)
I'll get the guards.

560 Continued 560

Before she can move axe smashes through door. A second chop and MUGGER 3 forces his way into sitting room, menacing BOND with axe. BOND retreats past Octopi tank.

560A OCTOPUSSY 560A

On opposite side of tank, she sees BOND pass it. Blue-ringed octopi disturbed. As MUGGER 3 starts past tank OCTOPUSSY pushes it over.

560B MUGGER 3 560B

Falls to the floor as tank hits him. Tank smashed. Octopi cover him. He screams as Octopi sting him.

560C OCTOPUSSY 560C

She runs out of room.

560D MUGGER 1 560D

Enters room, yo-yo attached to fist and jumps BOND. They crash through shuttered window and fall outside onto walkway.

561 WALKWAY ON WALL ABOVE LAKE BOND AND MUGGER 1 561

Attacking him with yo-yo fist.

562 BELOW WALL AT WATER'S EDGE 562

Disturbed by struggle above, CROCODILE slides from reeds into water.

562A SITTING ROOM MUGGER 2 562A

Rushes in, sees BOND and MUGGER 1 outside on wall fighting. He draws DAGGER and runs out to stab BOND.

563 WALKWAY 563

MUGGER 2 about to plunge dagger into BOND's back. He suddenly staggers.

563A INSERT 563A

MUGGER 2's neck with tranquilizer dart protruding from it.

563B SITTING ROOM WINDOW 563B

OCTOPUSSY with GUARD who has just fired tranquilizer gun.

563C BOND AND MUGGER 1 563C

Struggling on wall. CAMERA PANS DOWN TO CROCODILE'S snout and eyes just above surface of the water.

564 WALKWAY ON WALL OCTOPUSSY AND GUARDS 564

Running toward BOND and MUGGER 1 fighting in B.G. BOND tackles him. Both topple off wall into water.

565 IN THE WATER 565

BOND and MUGGER 1 come up for air, MUGGER struggling with heavy yo-yo trying not to sink. MUGGER 1 seizes BOND by the hair and tries to drag him under. Behind him CROCODILE JAWS snap up at MUGGER 1 and drag him down. BOND turns, dives.

566 OMITTED 566

567 WALKWAY ON WALL OCTOPUSSY GUARDS 567

Looking down toward water.

567A THEIR POV 567A

Swirling black water. The occasional SLAP OF A CROCODILE'S TAIL. BOND is gone.

568 CLOSE ON OCTOPUSSY 568

Horrified. She turns away, struggles to control her emotions.

569 NEAR JETTY Q NIGHT 569

"CROCODILE" noses into shore. JAWS open. BOND inside. Q helps him out.

BOND
(looking around)
Where's Sadruddin?

Q, unable to speak, indicates O.S. CAMERA TRACKS THEM TO SADRUDDIN'S BODY lying partially in the water just under the jetty.

570 OMITTED 570

571 CLOSER ON BOND AND Q 571

Sadruddin's body below CAMERA LINE. They look down at it. BOND is momentarily stricken.

BOND
(huskily)
No more problems.

Q
He was alive when I found him.

BOND
Could he speak?

571 Continued 571

Q
All he said was Kamal's men --

BOND takes brochure out of his pocket.

BOND
Where's Karlmarx Stadt?

Q
East Germany.

BOND
(grimly)
Signal M to meet me in Berlin.

Q nods. SOUND OF CORMORANTS comes over scene.

572 WEST BERLIN - DAY 572

CAR driving past LANDMARKS near CHECKPOINT CHARLEY.

573 IN CAR 573

M and BOND in back. KARL, West German MI6 subagent, driving.

M
We've verified the Octopussy circus was in East Berlin when we lost 009 . Karlmarx Stadt is further east.
(shaking his head)
Why would General Orlov participate in a jewellery caper?

BOND
I haven't worked it out yet, sir. But I'm sure it involves more than jewellery.

M hands him manila envelope.

M
Here's the I.D. you'll need. Charles Morton, manufacturer's representative from Leeds, visiting furniture factories in East Germany. Passport. Letters of introduction. Trade credentials.
(indicating Karl)
Karl will take you in.

KARL
(heavy German accent)
No problem.

573 Continued 573

M
I'll leave you here. Take care.

BOND
I promise to wear my overshoes, sir.

KARL stops car. M gets out.

574 NEAR CHECK POINT CHARLEY IN B.G. 574

M watches car drive toward vehicle approach to Check Point Charley. Pan to sign "YOU ARE NOW LEAVING WEST BERLIN" repeated in German.

575 KARLMARX STADT - INSIDE CIRCUS TENT - NIGHT 575

CLOWN'S FACE, made up like 009's. Face moves away revealing SPANGLED GIRL ASSISTANTS IN RING setting in motion a revolving board on which TWIN 2 is spreadeagled, holding on to handgrips, while ANOTHER GIRL ASSISTANT blindfolds TWIN 1.

576 OUTSIDE CIRCUS TENT 576

KARL drives up and lets BOND out. He gives BOND thumbs up signal then drives out of scene. BOND walks toward tent entrance.

577 IN RING 577

TWIN ACT progressing. As board whirls TWIN 1 throws half a dozen knives at 2, just missing his brothers limbs. Revolving board slows down.

578 NEAR RING AMONG SPECTATORS 578

BOND watching act as he looks for seat.

579 HIS POV TWINS 579

2 jumps off board, snatches knife from it and throws it end over end at 1, still blind-folded, who catches it in midair. BURST OF APPLAUSE. Twins, side by side, bow and run off.

580 BOND sitting down in aisle seat. BLARE OF TRUMPETS. 580

581 BOND'S POV 581

CLOWNS wheeling in GIANT CANNON. RINGMASTER accompanying it.

582 BOND 582

glancing about.

583 HIS POV 583

MAGDA moving down aisle toward him, with OCELOT on leash. She wears tuxedo-like costume as she picks spectators pockets and then returns watches, pens, wallets, etc., accompanied by laughter.

584 RING 584

FRANCISCO THE FEARLESS, small, wiry, moustachioed, enters, bowling.

RINGMASTER
Meine Damen und Herren!
Francisco, the Fearless!

585 APPLAUSE. CLOWNS stagger in with ladder. 585

586 BOND 586

MAGDA moving closer to him. FAT MAN passes her in aisle, looking for seat. FAT MAN passes her. BOND rises, slips in front of him, interposing him between MAGDA and himself. He and FAT MAN exit scene, passing CAMERA.

587 RING 587

CLOWNS work at RATCHET to elevate CANNON BARREL. OTHERS place ladder against cannon mouth. FRANCISCO climbs up it and gets into barrel.

588 BOND 588

Now standing at foot of aisle further away. CAMERA ANGLES FROM BEHIND HIM TOWARD RING. TRUMPETS. ROLL OF DRUMS. SUDDEN SILENCE. CLOWNS put fingers in their ears.

589 CANNON 589

Firing. Tremendous puff of smoke. CAMERA FOLLOWS FRANCISCO as he is shot out of cannon and into NET.

590 BOND 590

SPECTATORS applauding vociferously. He turns away.

591 RING 591

CLOWNS help FRANCISCO out of net and carry him around in mock triumph as he mitts crowd.

592 BOND 592

Seeing KAMAL seated alone in OWNER'S BOX. KAMAL rises. BOND follows him unobtrusively.

593 BOND'S POV 593

KAMAL stops at exit. OCTOPUSSY joins him. She wears slack suit and black cashmere coat. She and KAMAL exit. BOND follows them out.

594 MOSCOW - INSIDE KREMLIN ART REPOSITORY VAULTS - NIGHT 594

LENKIN replacing genuine jewellery with fake. GOGOL enters with BORCHOI, impressive art expert. LENKIN, sensing disaster, looks apprehensive.

GOGOL
You know, Comrade Borchoi, curator of the Hermitage, of course. He has just arrived from Leningrad.

BORCHOI picks up fake ROMANOFF STAR diamond, examines it with loup, places it on the floor, grinds it to pieces with his heel. LENKIN collapses, drops into chair, covers his face with his hands. GOGOL gestures O.S. TWO HARD-FACED, BURLY KGB musclemen enter and approach LENKIN.

595 KARLMARX STADT RAILWAY STATION 595

Tent is coming down. PAN TO PARKING LOT. Orlov's private car with ORLOV and DRIVER exits parking lot on to roadway. Car proceeds across level crossing and pulls up near passenger platform.

596 ROUSTABOUTS 596

BOND, wearing jacket like the others, works among them loading OCTOPUSSY TRAIN. He looks O.S.

597 HIS POV 597

OCTOPUSSY, KAMAL, TWIN 2 and GOBINDA on passenger platform, standing near BOXCAR (jewellery) which is isolated from the rest of the train. ORLOV exits car, passes GOBINDA who goes to help driver with canister in boot. ORLOV salutes OCTOPUSSY and KAMAL. Throughout OCTOPUSSY seems coldly businesslike and unsmiling

598 BOND 598

Watching as he continues to load train with roustabouts.

599 OCTOPUSSY, KAMAL, TWIN 2 AND ORLOV 599

Follow GOBINDA and DRIVER in jewellery boxcar.

600-624 OMITTED 600-624

625 INSIDE JEWELLERY BOXCAR ON SIDING GROUP 625

With GIANT CANNON in B.G., PROPS, COSTUMES, TRUNKS, ETC. The canister has been opened. It is filled with magnificent pieces of jewellery. OCTOPUSSY inspects a few through jeweller's loup, including ROMONOFF STAR DIAMOND.

ORLOV
The Romanoff Star ...

Satisfied OCTOPUSSY puts it back in canister and nods to KAMAL. ORLOV gestures to TWIN 2. GOBINDA helps TWIN 2 put canister into empty BALLAST BOX OF GIANT CANNON. TWIN 2 picks up welding equipment to seal plate over side of ballast box.

626 BOND 626

Ducking out of sight between jewellery boxcar and passenger platform.

627 INSIDE JEWELLERY BOXCAR GROUP 627

TWIN 2 completes welding plate over ballast box and locks wooden cover in place over it.

ORLOV
(to Twin 2, for Octopussy's benefit)
Stay here with the jewellery while they switch the car to the main track.

He leaves with OCTOPUSSY and KAMAL.

628 BOND 628

Next to platform, sees OCTOPUSSY and OTHERS exit jewellery boxcar above him. He ducks underneath it.

629 OCTOPUSSY, KAMAL, ORLOV AND DRIVER ON PLATFORM 629

Watch LUG push jewellery boxcar off toward tunnel.

630 BOND 630

Under jewellery boxcar as LUG starts to move it. He desperately looks around for place to hide, then reaches up and grabs hold of under carriage as car moves, carrying him with it.

631 JEWELLERY BOXCAR 631

Approaching TUNNEL ENTRANCE.

631A OCTOPUSSY, ORLOV AND KAMAL 631A

Crossing yard to Octopussy's private railway car and entering.

632 OMITTED 632

633 BOND 633

Under jewellery car as it enters tunnel. He twists his head around to see where they are going.

634 TUNNEL LUG 634

Pushing jewellery car and proceeding towards centre of tunnel. Ahead on a parallel track is an identical box car with men working around it. Welding torches spark in the darkness. The jewellery car pulls alongside the other boxcar (bomb boxcar).

635 BOND 635

Dropping off from under carriage as jewellery car comes to a halt. He scrambles up against tunnel wall.

636 OMITTED 636

637 JEWELLERY BOXCAR GOBINDA 637

He exits and crosses to Bomb boxcar. BOND crosses after him at the opposite end of the jewellery car.

638 OMITTED 638

638A BOMB BOXCAR WORKMAN, KAMP AND TWIN 1 638A

Working under high intensity lights. Side of Bomb boxcar is open. The interior is identical in every respect to the jewellery boxcar with giant cannon, etc.
GOBINDA arrives.

638B BOND 638B

In darkness crossing tracks. He hides in dead man's hold from where he has a good view of the Bomb boxcar

638C BOMB BOXCAR KAMP 638C

Russian scientist in white coat, and other TECHNICIANS install BOMB in base of cannon. TWIN 1 is nearby.
GOBINDA steps up into car.

KAMP
Good. Listen closely. We have no time to lose.
(indicating bomb)
Latest model SS-70, 100 tons, the effects are indistinguishable from the American 'medium yield' bomb.

638D BOND 638D

Grimly registering "so that's it".

638E BOMB BOXCAR GROUP 638E

KAMP picks up polished metal cylinder with digital clock face on one end.

KAMP
The detonator. It is pre-set for four hours. To activate, insert and twist half-a-turn clockwise. Be at least twenty miles away by the time it goes off.

TWIN 1 AND GOBINDA nod.

639 OMITTED 639

640 OCTOPUSSY'S PRIVATE CAR OCTOPUSSY ORLOV KAMAL 640

pouring champagne into his glass. The others hold filled glasses. He toasts Octopussy.

ORLOV
To our charming master mind. The plan is perfect.

KAMAL
The jewellery should net us three hundred million in Zurich.

OCTOPUSSY
We still must cross the border.

They drink.

ORLOV
Excellent.
(looking at watch)
I must go. There is much to do before we meet in Switzerland. Au revoir, dear lady. Good luck.

He salutes smartly and departs.

641 BOMB BOXCAR 641

WORKMAN closes down side of car as LUG is hitched up.

641A BOND 641A

Watching Boxcar.

641B BOMB BOXCAR 641B

Pulled toward tunnel entrance by lug.

641C BOND'S POV 641C

Passing him, on side of Bomb Boxcar is avenue poster reading "Next Performance U.S. Airforce Base, Feldstadt, West Germany".

642 RAILWAY YARD ORLOV PRIVATE CAR DRIVER ORLOV 642

Gets into car DRIVER closes door, gets behind wheel, drives out of scene.

643 ORLOV PRIVATE CAR 643

Crossing level crossing and entering parking lot. Wheels cross over one way grid.

644-645 OMITTED 644-645

645A TUNNEL BOND 645A

Avoiding WORKMAN, KAMP and OTHERS. He crosses to jewellery boxcar. Flashes of welding torch attract his attention. He climbs up on end of car.

645B OCTOPUSSY'S TRAIN LUG 645B

Pushing Bomb Boxcar to end of train with a bump.

645C OCTOPUSSY'S PRIVATE CAR 645C

OCTOPUSSY, seated pensively at window, looks up as she reacts to the bump. KAMAL smiles. She turns back to window.

646 TUNNEL BOND 646

Looking through jewellery car window.

647 HIS POV 647

TWIN 2 working with oxyacetylene torch. He has removed plate across side of ballast box. He takes out jewellery canister, starts working with torch to unseal it.

648 ORLOV'S CAR 648

Passing LUG returning toward TUNNEL. CAR continues on.

649 INSIDE JEWELLERY BOXCAR 649

BOND, gun drawn, climbs silently into it. TWIN 2 with now open canister, lifts out tray. He hears BOND behind him but does not visibly react. Instead he picks up ROMANOFF STAR diamond and glances at it.

650 HIS POV 650

BOND'S REFLECTION in facet of diamond.

651 BOND AND TWIN 2 651

BOND moves slowly toward his back. TWIN puts down gem, picks up torch, adjusts nozzle, then whirls round to face BOND, simultaneously sending long jet of flame toward his gunhand. BOND leaps back, but heat forces him to drop gun. He backs away, eludes another jet of flame, ducks behind heavy trunks, throws knife at BOND who dives behind BASE OF GIANT CANNON. TWIN rounds base.

652 GIANT CANNON - BARREL ELEVATED, 45 DEGREE ANGLE 652

BOND, facing TWIN, backs away as twin advances, second knife poised. BOND times next duck to elude knife which barely misses his head. TWIN snatches third knife from belt. Again BOND ducks in time. He glances up at barrel as TWIN draws still another knife, crouches, darts away under barrel, falls back to cannon base. As TWIN, knife raised again, starts under barrel to follow his quarry BOND releases RATCHET ON CANNON ELEVATION CONTROL.

653 CANNON BARREL 653

Crashing down on TWIN 2's head, killing him.

654 BOMB BOXCAR - TWIN 1 654

Suddenly clasping his head in sympathetic psychic reaction to brother's fate.

655 TUNNEL 655

LUG approaching JEWELLERY BOXCAR. DRIVER sounds HOOTER.

656 INSIDE JEWELLERY BOXCAR 656

BOND now wears Twin's distinctive circus jacket. He picks up his gun,puts it inside his jacket.

657 TUNNEL - LUG DRIVER 657

Seeing BOND. He waves. BOND returns wave, goes back into car. Lug reaches car, starts pushing it toward far end of tunnel.

658 ROAD ABOVE FAR END OF TUNNEL 658

ORLOV'S CAR parked there. CHAUFFEUR stands beside it.

659 STEPS LEADING DOWN FROM ROAD TO TUNNEL EXIT 659

ORLOV descending to it. TWO ARMED MEN are waiting there for jewellery boxcar. ORLOV joins them.

660 INSIDE JEWELLERY BOXCAR 660

While it is being pushed. BOND looks out door.

661 HIS POV 661

ORLOV and MEN waiting at tunnel exit.

662 INSIDE JEWELLERY BOXCAR 662

BOND hastily stuffs Twin's body into cannon barrel. He replaces canister lid, looks about, spots his gun on floor, picks it up.

663 TUNNEL EXIT 663

LUG pushes boxcar out. ORLOV and MEN walk to car and board it.

664 INSIDE JEWELLERY BOXCAR GROUP 664

BOND is turned away to cannon base, fussing with oxyacetylene torch. ORLOV gestures toward canister.

ORLOV
Put it in the boot of the car.

MEN pick up canister, BOND sees ROMANOFF STAR on floor, surreptitiously pushes it toward him with his foot, then picks it up. Men carry canister off car. ORLOV turns to BOND.

ORLOV
Leave that. Let's go.

BOND
(turning, holding gun on him)
Let's stay.

ORLOV, surprised, stares at him.

664 Continued 664

BOND
Sit on that box, General Orlov. Hands on your knees.

ORLOV obeys.

ORLOV
Who are you?

BOND
British Secret Service, licensed to kill, and this time I'll enjoy it.

ORLOV realises BOND is on his own.

ORLOV
Not for long. You are in an extremely dangerous position. What do you want?

BOND
Let's not play games. I saw the bomb. What are you and Kamal up to?

ORLOV
You should be more concerned about getting out of here alive.

BOND
I m worried about what happens if that bomb goes off on a U.S. airforce base. Do you want to start a nuclear war?

ORLOV
Only a lunatic wants that.

BOND pauses while he thinks.

665-667 OMITTED 665-667

668 ORLOV'S CAR ON ROAD ABOVE TUNNEL EXIT 668

TWO MEN have put JEWELLERY CANISTER into boot. They close it and turn to descend to rail road track.

669 JEWELLERY CAR BOND AND ORLOV 669

BOND
(slowly)
Your man in the tunnel said the bomb was identical to an American one.

669 Continued 669

ORLOV, sits quietly, carefully watching BOND.

BOND
That's it! You're trying to stage a nuclear accident.

ORLOV
Inventive, but purely speculative.

BOND
The hell it is! Get up!

ORLOV glances out of window and sees TWO OF HIS MEN coming down hill outside towards him. He stays seated.

ORLOV
(stalling)
Assuming you are correct, what possible military advantage would be gained?

BOND
An American nuclear accident in Europe would cause unilateral disarmament. Europeans would say 'Yanks go home and take your bombs with you'.

ORLOV
A plausible scenario.

BOND
NATO disarms itself, but you keep your military superiority.

ORLOV
Far more desirable than letting a handful of old men in Moscow bargain it away in disarmament talks.

BOND
So it's your own personal plot to kill thousands of innocent people. Get up!!

BOND grabs him and pulls him to his feet.

ORLOV
You have nowhere to go.

BOND
You're wrong. We're going to stop that train.

670 STATION 670

TRAIN pulling away from station.

671 INT. JEWELLERY BOXCAR BOND AND ORLOV 671

TRAIN WHISTLE O.S. ORLOV smiles.

ORLOV
You are too late.

BOND turns him around, pushing him forward towards door.

BOND
You can stop it at the border ---

672 OUTSIDE JEWELLERY BOXCAR 672

TWO MEN coming back for ORLOV. One looks through door, sees ORLOV with BOND holding gun on him, draws revolver and aims at BOND through door.

673 INSIDE BOXCAR 673

BOND reacts as ORLOV glances towards man behind BOND. He turns to see ORLOV MAN at door and fires first. MAN falls away from door. ORLOV bolts out of other door. BOND follows him out as SECOND ORLOV MAN climbs into boxcar through front door.

674 OUTSIDE BOXCAR 674

BOND sees ORLOV running into tunnel toward LUG WITH DRIVER. He fires after him, missing in the semi-darkness, then whirls and shoots at SECOND ORLOV MAN who appears in rear door levelling carbine at BOND who whirls around and drops to one knee. Bullet whistles above BOND's head as he fires at SECOND ORLOV MAN, knocking him back into boxcar.

675 BOND'S POV 675

ORLOV getting on LUG as LUG DRIVER fires sub-machine gun toward BOND.

676 BOND 676

He fires twice more into tunnel, then falls back along side of boxcar. As he reaches front end of boxcar bullets hit around him. He looks up.

677 HIS POV 677

ORLOV'S CHAUFFEUR firing machine pistol, is coming down steps from ROAD ABOVE TUNNEL EXIT where Orlov's car is parked.

678 BOND IN F.G. 678

Firing his last shot. CHAUFFEUR, hit, tumbles down steps. BOND runs toward chauffeur's body at foot of steps, jumps over it, and runs up steps.

679 ROAD ABOVE TUNNEL EXIT BOND 679

He gets into ORLOV'S CAR, finds keys in ignition, starts motor, drives away.

680 INSIDE TUNNEL 680

ORLOV on LUG as DRIVER takes it back toward tunnel entrance.

681 ORLOV'S CAR 681

As BOND drives it on descending curve away from tunnel exit area.

682 TUNNEL ENTRANCE LUG SOLDIERS 682

Emerging with ORLOV. He gestures to SOLDIERS to accompany him.

683 ORLOV'S CAR 683

Continuing along road to another curve into RR YARD.

684 BOND'S POV 684

ORLOV accompanied by SOLDIERS rushing out from between cars. Soldiers open fire at Bond.

685 CLOSE ON BOND IN ORLOV CAR 685

He ducks down, swings wheel hard over to his right. Bullets hit car.

686 YARD 686

SHED in B.G. BOND puts car in side drift and hits stacked BARRELS with side of car sending them rolling toward ORLOV and SOLDIERS.

687 ORLOV AND SOLDIERS 687

He manages to jump clear. Soldiers are either flattened by barrels or scattered.

688 BARRIER AT REAR OF CAR PARK 688

As BOND crashes ORLOV'S CAR through it into car park. GUARDS near barrier scatter. Several fire at car. Bullets hit on or around it.

689 CLOSE ON BOND IN CAR 689

Looking through windscreen. Bits of wood from barrier falling away in F.G. He is desperately looking for a way out of car park.

690-693 DELETED 390-693

694 CAMERA SHOOTING ACROSS FRONT PART OF CAR PARK TOWARD ENTRANCE AND EXIT. 694

ARMY LORRY skids around corner and blocks EXIT. SOLDIERS jump out of LORRY and fire at BOND approaching them.

695 HIGH ANGLE ENTRANCE AND EXIT AREA 695

ORLOV'S CAR heads for EXIT as SOLDIERS continue firing. Bullets hit car and around it. BOND swerves to miss an ARMY TRUCK and heads for IN gap which is partially blocked by another car entering lot.

696 CLOSER - ANGLE ORLOV'S CAR 696

As BOND tries to squeeze past incoming car at speed, going up kerb in middle of island between ENTRANCE and EXIT, throwing his car onto TWO WHEELS and passing incoming car on them.

697 CLOSE 697

On roofs of the two cars grazing each other.

698 ORLOV'S CAR 698

Coming TOWARD CAMERA as it drops back onto four wheels. Other car in B.G. ONE WAY GRID at ENTRANCE in F.G.

699 SIDE ANGLE CLOSE ON ORLOV CAR WHEELS 699

As they pass over one way GRID, ripping tyres to pieces.

700 CLOSE ON BOND 700

Fighting wheel, managing to swing car to his left.

701 WIDE ANGLE ORLOV'S CAR 701

Spinning toward LEVEL CROSSING, sparks flying from wheel rims as bullets hit around them. In B.G. ANOTHER ARMY LORRY carrying troops is approaching from far side of level crossing. It blocks ORLOV CAR from passing it.

702 CLOSE ON WHEELS OF ORLOV CAR 702

Sparks flying, tyres shredded.

703 BOND IN ORLOV CAR 703

Puts it in sidedrift, wheels spinning.

704 WIDER ANGLE ORLOV CAR 704

Skidding toward track.

705 CLOSE ON RAILS 705

As CAR WHEELS smash into interlock with rails, still spinning and emitting sparks and smoke.

706 WIDER ANGLE ORLOV CAR 706

CAMERA ANGLING AFTER IT, as it speeds away on the same track Octopussy train left on.

707 COMMAND CAR 707

Near LEVEL CROSSING. ORLOV and SOLDIERS reach it. They fire after ORLOV CAR. ORLOV gets into command car beside DRIVER.

ORLOV
Follow that car!

DRIVER nods, turns car around, drives car off on road beside tracks.

708 COUNTRYSIDE CIRCUS TRAIN 708

Proceeding west.

709 INT. SIGNAL KIOSK SIGNAL MAN 709

Looking O.S.

710 HIS POV 710

CIRCUS TRAIN approaching.

711 SIGNAL MAN 711

Throwing switch.

712 CIRCUS TRAIN 712

Switching onto track beside the one it was on.

713 SIGNAL MAN 713

He throws switch back to original position. Then registers horror.

714 HIS POV 714

As ORLOV'S CAR and BOND pass him, now on track parallel to the one train is on.

715 ORLOV'S CAR - BOND 715

Closing on CIRCUS TRAIN.

715A INSERT 715A

BOND's finger pushes sun roof button.

715B BOND 715B

Sets cruise control and gets out through sun roof.

716-717 OMITTED 716-717

718 ORLOV'S CAR 718

BOND in sun roof hatch onto top of car. Looks up at sound of engine whistle.

719 HIS POV 719

EXPRESS TRAIN roaring towards him. Collision imminent.

720 BOND 720

Just before EXPRESS hits car he leaps off it toward SIDE OF BOMB BOXCAR, grabs handhold and hangs on.

721 EXPRESS TRAIN 721

Knocking ORLOV'S CAR off track, then continuing on.

722 ORLOV'S CAR 722

Hurtling over BANK OF RIVER running under rail road bridge. CAMERA ANGLES AFTER CAR with boot lid sprung and jewellery showering from burst canister toward fishermen along river bank.

723 FISHERMEN ON BANK 723

Dumbfounded, pelted by jewellery.

724 CIRCUS TRAIN - BOMB BOXCAR - BOND 724

Still hanging on to handhold. He finds footing and climbs on top of car.

725 TOP OF BOMB BOXCAR - BOND 725

Spotting slightly open AIR VENT. He crawls to it, looks cautiously down.

726 HIS POV 726

TWIN 1 throwing knives at target beside front door, about thirty feet away. He moves forward toward target to retrieve knives. GIANT CANNON, props, trunks, costumes, etc. are visible.

727 INSIDE BOMB BOXCAR 727

BOND opens hatch enough to get through it, hangs momentarily to the edge, lowers himself to a foot or two above pile of costumes, then drops on it behind others hanging from a rack of casters.

728 ROAD BESIDE RR TRACKS - COMMAND CAR 728

ORLOV seated beside DRIVER as car continues following train.

729 INSIDE BOMB BOX 729

TWIN returns with knives to where he threw them from and resumes practising.

730 BOND 730

He takes empty revolver out of pocket, holds it by the barrel, moves along behind costume rack, the gun barrel raised, intending to clobber TWIN 1. SUDDEN RAP ON DOOR.

731 INSIDE BOMB BOXCAR 731

BOND freezes behind costume rack. TWIN 1 moves to door, opens it and admits GOBINDA.

731 Continued 731

GOBINDA
Kamal Khan says stay here until we have crossed the border.

TWIN nods, locks door.

732 BOND 732

Hiding behind costume rack.

733 AT RIVERSIDE - HELICOPTER 733

Blades turning. GOGOL is examining ORLOV'S CAR which has been brought to bank.

HEAD VOPO
The licence plate is General Orlov's.

He gestures to VOPO who shows Gogol capful of jewellery.

HEAD VOPO
We have recovered this--

GOGOL
Where is General Orlov now?

HEAD VOPO
He was last reported in a commandeered staff car on Bahn Drei driving toward the border.

GOGOL
He must be stopped before he reaches it ...

HEAD VOPO talks into radio telephone.

734 CIRCUS TRAIN 734

Continuing towards border, passing underneath bridge, and out of scene. ORLOV and DRIVER in COMMAND CAR as it passes over bridge.

735 INSIDE COMMAND CAR 735

ORLOV gestures to DRIVER to speed up.

736 AT RIVERBANK - GOGOL 736

He gets back into HELICOPTER. It takes off.

737 CIRCUS TRAIN 737

CAMERA SHOOTING THROUGH WINDOW OF OCTOPUSSY PRIVATE CAR. OCTOPUSSY and MAGDA are compiling documents to be presented at border post.

738 ROAD BESIDE TRACKS - ORLOV'S CAR 738

Still following train.

739 FRONTIER POST - CIRCUS TRAIN 739

Approaching VOPOS at barrier. Beyond it is "no man's land", about twenty yards wide, and then another barrier with WEST GERMAN POLICE manning it. TRAIN stops at first barrier. VOPOS swing aboard it.

740 OCTOPUSSY PRIVATE CAR 740

VOPOS enter, collect documents from OCTOPUSSY.

741 COMMAND CAR 741

ORLOV again urging on DRIVER.

742 INSIDE BOMB BOXCAR - VOPOS 742

GOBINDA admitting them. They check their documents then proceed to search, looking into cannon and inspecting a few props.

743 CLOSER ON COSTUME RACK - VOPO 743

Pulling costumes aside. No Bond. VOPO moves away. CAMERA COMES IN CLOSE ON GORILLA'S SUIT. GORILLA'S EYES move.

744 INSIDE BOMB BOXCAR 744

VOPOS leave.

745 CIRCUS TRAIN - BARRIER GOING UP 745

TRAIN starts to move off toward WEST GERMAN barrier.

746 COMMAND CAR - ORLOV AND DRIVER 746

As TRAIN stops at West German barrier car skids to a stop at East German one. ORLOV jumps out and starts toward it.

747 VOPOS 747

With ORLOV in B.G. at barrier. He pushes by them.

ORLOV
I must get to that train.

He runs across "no man's land" toward train which is being waved on by WEST GERMAN GUARDS. Barrier goes up.

748 HELICOPTER landing. GOGOL steps out and shouts to VOPOS. 748

748 Continued 748

GOGOL
Stop him.

749 VOPOS 749

Levelling rifles at ORLOV beyond them.

750 TRAIN 750

Starting past raised West German barrier. ORLOV reaches last car, the bomb boxcar, and reaches up toward rear platform.

751 VOPOS 751

Firing.

752 GOGOL running up to VOPOS. 752

GOGOL
Stop! I want him alive.

753 ORLOV 753

Hanging on to railing of rear platform as bullets riddle his back. He falls back onto tracks. Train pulls away beyond him.

754 GOGOL walks through barrier. AIDE follows him into "no man's land". 754

755 NO MAN'S LAND - ORLOV 755

Dying. In B.G. WEST GERMANS behind their barrier, watching. GOGOL and AIDE reach ORLOV. GOGOL looks down at him.

GOGOL
(to his aide)
A common thief. A disgrace to the uniform ---

ORLOV
(gasping)
Yes -- but tomorrow I will be -- a hero of the Soviet Union --
(final irony)
A dead one --

He dies.

756 CIRCUS TRAIN 756

Proceeding into West Germany.

757 INSIDE BOMB BOXCAR - KAMAL, GOBINDA, TWIN 1 757

They are standing beside the ballast box in the base of the GIANT CANNON. Lid of box is up, exposing time-detonator of bomb (with digital read-out).

KAMAL
It is now 11:45. The performance begins at 3 ---

758 CLOSE ON BOND 758

In GORILLA SUIT hiding behind costume rack.

KAMAL'S VOICE
Allowing for delays set the bomb to detonate at 3:45 ---

759 INSERT TIMER-DETONATOR 759

GOBINDA'S HAND setting 3:45, then twists clockwise. Read-out immediately starts indicating hours, minutes, seconds remaining until 3:45.

KAMAL'S VOICE
(over the above)
We must leave the base by 3:15 ---

GOBINDA shuts lid and locks it.

760 INSIDE BOMB BOXCAR - GROUP 760

KAMAL walks toward door.

KAMAL
I take it none of you will be late.

He exits. TWIN locks door behind him, then rejoins GOBINDA to lower lid of ballast box, etc.

761 BEHIND - COSTUME RACK, BOND IN GORILLA SUIT 761

He brushes against costume on rack. Hanger strikes one next to it.

762 GOBINDA 762

Hearing this. He looks toward RACK.

763 HIS POV 763

GORILLA FEET visible below bottoms of costumes hanging from rod. FEET MOVE.

764 GOBINDA 764

He picks up wicked looking prop, LARGE SCIMETER and moves silently around it, the weapon raised.

765 NEW ANGLE - GOBINDA 765

"GORILLA" appears to be behind rack. Actually it is hanging from costumer. GOBINDA swings scimeter. Decapitated GORILLA HEAD rolls on floor. Simultaneously GOBINDA hears BOND climbing out of vent-hatch above. He looks up, catches glimpse of BOND disappearing through it.

766 INSIDE BOMB BOXCAR 766

GOBINDA rushes to door, opens it, exits into space between cars.

767 TOP OF BOMB BOXCAR (HELICOPTER SHOT) BOND 767

The train is moving at high speed as he leaps from bomb boxcar onto top of CAR before it and then makes his way forward maintaining his balance with great difficulty.

768 DINING CAR 768

A FEW CIRCUS PERSONNEL eating. GOBINDA hurries forward along aisle, passing them. MAGDA is among diners.

769 BOND 769

Jumping onto TOP OF DINING CAR from car behind it and proceeding forward. At front end he leaps onto TOP OF OCTOPUSSY'S PRIVATE CAR, crawls to edge of top to see if coast is clear for him to get into OBSERVATION PLATFORM.

770 HIS POV THROUGH OBSERVATION PLATFORM WINDOW IN DOOR 770

On platform he can see but not hear GOBINDA obviously alerting KAMAL about intruder on train.

771 BOND 771

He gets back on car top, crawls to opposite edge and lets himself down side of car.

772 SIDE OF CAR - CAMERA TRACKING WITH BOND 772

Moving along below windows, raising up slightly to look through them. CAMERA HOLDS as he reaches window through which he can see OCTOPUSSY.

773 HIS POV 773

OCTOPUSSY lying on massage table while GWENDOLINE, largest of her girls, massages her.

774 OUTSIDE WINDOW 774

BOND holds on with one hand, raps window pane with the other, then ducks down abruptly just before O.S. SHOT shatters window, showering him with glass.

775 INSIDE PRIVATE CAR - OCTOPUSSY 775

Startled, looks toward KAMAL standing in doorway, holding revolver. KAMAL runs past her and GWENDOLINE to window. He leans out.

776 HIS POV - BOND 776

Moving towards front of car along the side.

777 KAMAL 777

Firing at BOND.

778 BOND 778

Clambering up onto top of car.

779 INSIDE PRIVATE CAR - OCTOPUSSY, KAMAL, GWENDOLINE 779

KAMAL leaving window. OCTOPUSSY sits up as GWENDOLINE wraps large towel around her.

OCTOPUSSY
What's happening?

KAMAL
(hurrying toward door)
A man -- outside the window ---

OCTOPUSSY
Did you recognize him?

KAMAL
(at door)
No.

MAGDA runs in.

KAMAL
Stay here with them ---

He hurries out.

780 OBSERVATION PLATFORM - GOBINDA 780

As KAMAL joins him they see BOND leap gap between tops of private car and dining car. KAMAL and GOBINDA go quickly into dining car.

781 BOND - ON TOP OF SWAYING DINING CAR 781

Moving unsteadily back toward end of car. CAMERA SHOOTING FROM IN FRONT OF HIM REVEALS LOW FLYING BRIDGE looming up. It looks as though BOND will be knocked off car. Just before it does he sees it and throws himself down onto car top. TRAIN goes under bridge.

782 INSIDE FREIGHT CAR - KAMAL 782

Running through it to BOMB BOXCAR. He raps on door. TWIN 1 opens it.

783 TOP OF DINING CAR - BOND 783

Reaching end of car. As he leaps across gap toward FREIGHT CAR, GOBINDA, lying in wait there between cars, reaches up and grasps BOND by the ankle.

784 BETWEEN CARS BOND 784

Falling onto coupling, straddling it. GOBINDA positions himself to hack at BOND with scimeter. BOND twists desperately to avoid razor sharp blade, and slips under the car.

785 BOND 785

His feet scraping rail ties, his crotch close to wheel bogie.

786 GOBINDA 786

Moving to hack at BOND'S HANDS as he hangs on to undercarriage. Scimeter hits bogie with shower of sparks just after BOND changes hand-hold.

787 SIDE OF CAR - BOND 787

Getting out from under car and climbing up to the top.

788 TOP OF CAR - BOND 788

Getting to his feet, balancing himself as train roars on. GOBINDA, climbing up opposite side of car, gets onto top. Scimeter poised he closes on BOND.

789 BOND 789

Backing away from GOBINDA menacing him with scimeter. Behind BOND we see TWIN 1 appear climbing onto top of car.

790 CLOSE ON TWIN 790

Seeing BOND, momentarily bewildered by jacket, similar to his, that BOND is wearing.

TWIN
(shouting)
Mischa?

791 TOP OF CAR - BOND 791

Turning, seeing TWIN.

792 CLOSE ON TWIN 792

Recognizing BOND, drawing knife. ANGLE WIDENS. GOBINDA swings scimeter at him but misses as BOND grapples with TWIN. They roll over together as GOBINDA follows looking for a chance to finish BOND off with scimeter.

793 NEW ANGLE - BOND AND TWIN 793

Rolling toward edge of car top with GOBINDA following, scimeter raised.

794 FREIGHT CAR - CAMERA SHOOTING ALONGSIDE AND TRACKING 794

As BOND and TWIN roll off top of car and fall toward tracks. CAMERA HOLDS as they separate in midair and roll apart when they land beside tracks. TRAIN pulls away from them as it continues on into B.G.

795 BOND 795

Stunned, momentarily motionless. Beyond, twenty feet away, TWIN is also stunned. TWIN struggles onto one knee, draws knife, raises arm to throw it.

796 REVERSE ON BOND 796

As KNIFE embeds itself into railroad tie, an inch from his head. He struggles to his feet, staggers toward TREES in B.G.

797 TREES 797

BOND reaches them, followed by TWIN. They move further in among trees.

798 WOODEN SHED AMONG TREES 798

BOND reaches it, apparently cornered by advancing TWIN with knife poised. He turns to face TWIN, his back against door of shed. TWIN stops, ten feet away from him and throws knife. It hits sleeve of jacket, pinning it to door. In rapid succession TWIN throws three more knives, each just missing BOND but pinning him more helplessly against door. TWIN, with remaining two knives, one in each hand, then advances slowly on BOND.

799 CLOSER ON BOND AND TWIN 799

When they are face to face TWIN stops and poises knives to finish him off.

799 Continued 799

TWIN
For my brother ---

As he lunges forward BOND throws his weight against the door which opens, swinging inward. TWIN, unable to recover his balance falls forward through door.

800 INSIDE SHED 800

TWIN sprawls at BOND's feet. As he tries to rise BOND pulls out knife that pinned sleeve and stabs him with downward thrust. TWIN falls back. CAMERA IN ON BOND'S FACE as he looks down at O.S. body.

BOND
For Double-o-nine --

801 U.S. AIRFORCE BASE - DRUM MAJORETTE 801

Twirling baton. ANGLE WIDENS TO SHOW HER leading gaudily uniformed BAND blaring out The Stars and Stripes Forever. They are juniors of the American service community and carry a banner: YOUNG COLUMBIANS, USAF FELDSTADT.

802 FULL SHOT - BAND AND SPECTATORS 802

Many of them children with their parents applauding CIRCUS PARADE inside base. THE BIG TOP is already up in B.G. surrounded by circus vehicles, mobile dressing rooms, caravans etc. CIRCUS PEOPLE move around among them. In the parade are OCTOPUSSY'S GIRLS, including MAGDA, MIDGE and GWENDOLINE, and FRANCISCO, THE FEARLESS, posturing on a float carrying the GIANT CANNON.

803 INSERT - TIMER DETONATOR 803

Inside ballast box. Faint glow from digital read-out. The time is 2:17.

804 AIRSTRIP - PLANE TAXIING in B.G. hangars, barracks, other planes, exec and service buildings, etc. 804

805 HIGHWAY THROUGH UNINHABITED COUNTRYSIDE - BOND 805

Emerging from woods. Then running to shoulder of highway to thumb ride from approaching car. It whizzes by. He looks at wrist watch.

806 INSERT - WATCH 806

Hands indicate 2:21.

807 BOND 807

He starts walking along highway. Another car flashes by, ignoring him. Car filled with TEENAGERS slows down as though to pick him up. Instead it accelerates past accompanied by a chorus of jeers.

808 AIR BASE - INSIDE BIG TENT - ROUSTABOUTS 808

Preparing for performance. Setting up trapezes, high wires etc. ACROBATS limbering up. Other PERFORMERS checking gear. OCTOPUSSY walks among them supervising activities. CAMERA TRACKS HER TO CANVAS TUNNEL ENTRANCE.

809 HER POV 809

ROUSTABOUTS bringing GIANT CANNON into CANVAS TUNNEL. KAMAL and GOBINDA observing. KAMAL sees her.

810 CANVAS TUNNEL ENTRANCE - OCTOPUSSY 810

As KAMAL joins her.

KAMAL
Gobinda will remain with it.

She nods, they move out of scene, away from canvas tunnel entrance.

811 HIGHWAY - VOLKSWAGEN 811

Driving leisurely.

812 REAR WINDOW 812

Through it we see BOND seated in back. In front are a stout couple, BUBIE driving while his wife SCHATZL stuffs them both with goodies from a picnic basket on her lap.

813 INSIDE VOLKSWAGEN 813

BOND leans forward.

BOND
Schnell, bitte, schnell -

SCHATZL, her mouth full of liverwurst, responds by handing him a jellied pigs foot. He looks desperately at his watch.

814 INSERT WATCH 814

Time is now 2:44.

815 BOND 815

Glowering helplessly as BUBIE and SCHATZL wash down pickles with beer from a stein they pass back and forth.

816 INSIDE BIG TOP 816

AUDIENCE arriving, taking seats. In F.G. MAGDA does pick pocket routine. CLOWN with her returning filched articles.

817 SMALL TOWN - VOLKSWAGEN 817

Reaching it, then turning into SQUARE (or main street)

818 CLOCK TOWER 818

Hands read 2.56

819 VOLKSWAGEN 819

Stopping. BUBIE squeezes himself out. BOND pushes by him, waving off offer of half a strudel from SCHATZL, and hurries to telephone booth.

819A SMALL TOWN STREET BOOTH BOND 819A

Hurries towards booth. Car parks in front of booth, woman gets out and enters booth before BOND can reach it.

819B INT. BOOTH 819B

Woman inserts coins and starts animated conversation. BOND arrives and raps impatiently on glass. WOMAN ignores him and continues conversation. He raps glass again and pulls at door. She jams door with foot, gives BOND a dirty look and continues talking.

819C BOND 819C

Turns desperately away. He sees car parked at curb.

819D INT. BOOTH WOMAN 819D

Talking. Halts conversation and gapes.

819E HER POV 819E

BOND in her car driving off.

819F WOMAN 819F

Rushes out of booth looking after BOND.

820-829 OMITTED 820-829

830 BOND IN CAR 830

Looking back.

831 HIS P.O.V. 831

WOMAN hails passing MOTORCYCLE COP who stops beside her. She points after BOND while pouring out grievance.

832 BOND IN CAR 832

Driving away. CAMERA PANS UP TO CLOCK TOWER. Hands indicate it is now 3:05.

833 VILLAGE OUTSKIRTS - BOND IN CAR 833

Passing WEST GERMAN POLICE SQUAD CAR beside highway. It takes off after him, siren blowing.

834 BOND IN CAR 834

Looking back.

835 HIS P.O.V. 835

SQUAD CAR behind him, followed by MOTORCYCLIST.

836 INSIDE BIG TOP - OWNER'S BOX 836

OCTOPUSSY and KAMAL with COMMANDING GENERAL and AIDES as CIRCUS PERFORMANCE begins with EQUESTRIAN ACT. GIRLS standing on white horses trotting in circle.

837 CLOSER ON GENERAL, OCTOPUSSY AND KAMAL 837

Glancing at his watch. He rises.

KAMAL
Excuse me, General, but I have travel arrangements to make. Enjoy the show.

AIDE
I'm sure the General will get a big blast out of it.

KAMAL
(straight faced)
I know he won't be disappointed.

He leaves.

838 HIGHWAY - BOND'S CAR 838

Reaching convergence with another road. He continues on. SQUAD CAR grazes ANOTHER coming from other approach road. Both go off road, then get back on. They are overtaken by MOTORCYCLE COP.

839 AIR FORCE GATE - MP POST, SERGEANT 839

DAIMLER passes him, leaving base. GOBINDA is driving. KAMAL sits beside him.

840 BOND IN CAR followed by MOTORCYCLE COP AND SQUAD CARS 840

Looking ahead.

841 HIS POV ROADSIDE AUTOBAHN SIGN with arrow reading: 841
USAF FELDSTADT

842 IN BIG TENT - HIGH WIRE ACT 842

In B.G. GENERAL, with OCTOPUSSY and AIDES, watches appreciatively.

843 HIGHWAY - DAIMLER WITH KAMAL AND GOBINDA 843

Approaching curve.

844 BOND IN CAR 844

Looking back toward pursuers.

845 DAIMLER 845

Rounding curve, narrowly avoiding collision with BOND'S CAR.

846 INSIDE DAIMLER 846

GOBINDA turns to KAMAL.

GOBINDA
That was Bond!

KAMAL
Good. Let him keep going.
He'll be late and we'll be rid of
him, too.

Daimler continues on.

847 INSIDE BIG TOP 847

TUMBLING ACT IN PROGRESS.

848 OWNER'S BOX - OCTOPUSSY AND GENERAL. 848

MAGDA stands behind him.

MAGDA
General, how long would I get
in the brig if I stole your wallet?

GENERAL
(laughing)
About two years.

MAGDA
That long? Then I'd better return it.

She hands him back his wallet. All laugh.

849 BOND'S CAR 849

Approaching large sign: USAF FELDSTADT over BASE GATEWAY.
O.S. SOUND OF APPROACHING SIRENS

850 GATEWAY MP POST SERGEANT 850

He holds up his hand as BOND slows down and stops.

SERGEANT
Where's your circus pass?

BOND
(shouting)
How do I reach the Base Commander?
The General? I've got to get to him!

851 SERGEANT'S POV 851

As SIRENS get louder. MOTORCYCLE and SQUAD CARS rapidly approaching behind BOND'S CAR.

852 SERGEANT 852

Drawing his revolver.

SERGEANT
Get out with your hands up!

BOND steps on the gas. Car brushes past him. SERGEANT fires several times into air. OTHER MPs emerge from POST. MOTORCYCLIST and SQUAD CARS reach gate. SERGEANT waves them through. MOTORCYCLIST stops beside SERGEANT. Other vehicles continue on out of scene pursuing BOND.

853 BOND'S CAR 853

Approaching PARKED VEHICLES beside BIG TOP. Caravans, trailers, lorries, pantechnicon, etc.

854 MP GATE POST - SERGEANT 854

Entering. He grabs phone.

SERGEANT
Captain, some nut went through here in a stolen car. Wants the base commander. He's wearing a red shirt ...

SIRENS still audible but not so loud.

855 BOND'S CAR 855

PARKED VEHICLES and BIG TOP in B.G. LORRY suddenly pulls across in front of him. Car side swipes lorry and skids into CARAVAN. BOND gets out of car and disappears around

855 Continued 855

caravan. SQUAD CARS and MOTORCYCLE reach it. TWO JEEPS with MPs join them. Men leave vehicles and start searching for Bond.

856 PUBLIC ENTRANCE TO BIG TOP 856

BOND moves toward it, then freezes as he sees MORE MPs in jeep stop beside entrance. He turns, heads towards MOBILE DRESSING ROOM. SEVERAL CLOWNS EMERGE and pass him on the way toward tent. He ducks into dressing room. MPs pass it.

857 MPs AND COPS 857

Looking into and under vehicles.

858 INSIDE BIG TOP - PYRAMID ACT IN PROGRESS 858

GWENDOLINE holding up six other girls.

859 IN CANVAS TUNNEL - CLOWNS 859

Assembling beside GIANT CANNON.

860 INSERT - TIMER DETONATOR - TIME 3:38 860

861 OUTSIDE MOBILE DRESSING ROOM - MP AND COP 861

Approach. BOND emerges dressed as a clown: checkered vest, baggy pants, floppy coat, enormous shoes. Somewhat crudely he has slapped white greasepaint on his face, painted clown lips, put on bulbous red nose, orange wig and a bowler hat.

MP
Anybody else in there?

BOND shakes his head, hurries toward big top in B.G. COP glances into dressing room, sees something, goes in, reappears holding TWIN'S RED SHIRT. MP talks into his walkie-talkie.

MP
Subject is dressed like a clown!!

He and cop run in direction BOND went.

862 IN BIG TOP - RING 862

CLOWNS positioning GIANT CANNON.

863 OUTSIDE CANVAS TUNNEL - MP NEAR IT 863

He has walkie-talkie to his ear. BOND passes him, goes into tunnel.

864 IN BIG TOP 864

CLOWNS putting up net.

865 OUTSIDE CANVAS TUNNEL - MP AND COP 865

Who found red shirt, beckoning to MP there, run into tunnel. MP follows them.

866 RING - GIANT CANNON 866

In F.G. BOND appears in canvas tunnel entrance. He starts toward cannon, then hears running feet behind him and looks back over shoulder.

867 HIS POV 867

MPs and COP coming toward him through tunnel.

868 BOND 868

Looking around.

869 HIS POV 869

CAMERA MOVES IN VARIOUS DIRECTIONS as he sees other MPs and COPS, singly and in pairs, looking for him. CAMERA HOLDS ON GENERAL, OCTOPUSSY, AIDES in OWNER'S BOX with MAGDA behind it.

970 BOND 870

Starting toward OWNER's BOX.

871 RINGMASTER 871

Entering ring with FRANCISCO. Drum roll. Trumpet fanfare.

872 BOND 872

Continuing toward owner's box with MPs and COP behind him. SPECTATORS become aware of chase, begin murmuring. Is it part of the show?

RINGMASTER'S VOICE
Ladies and Gentlemen, Francisco the Fearless.

BOND, the big shoes making him run clumsily, nears owner's box.

873 CLOWNS IN F.G. 873

Putting up ladder to cannon mouth. BOND in B.G. as FRANCISCO mounts ladder and climbs into cannon barrel.

874 OWNER'S BOX - GENERAL, OCTOPUSSY, AIDES, MAGDA 874

As BOND reaches them.

874 Continued 874

BOND
(breathlessly)
General ... there's a bomb in that cannon ...

GENERAL
(chuckling)
Sure. Where else would a bomb be?
(to Aide)
Great clown bit ...

BOND
I'm not a clown, sir ... I'm a British agent.

He sweeps off bowler and wig, pulls off comic nose, wipes off most of white grease paint. SPECTATORS in B.G. murmur more loudly.

875 OCTOPUSSY 875

Staring at BOND.

876 BOND AND GROUP 876

MPs and COPS closer.

BOND
(desperately)
It's set to explode at 3:45 ...
(glancing at watch)
Exactly ninety seconds from now ...
(turning to Octopussy)
Kamal and Orlov double-crossed you ... they took the jewellery off the train ... I saw it ... Will this convince you?

He shows her ROMANOFF STAR diamond. She looks at it.

AIDE
(to General)
The man is drunk or crazy, General!!

Just before MPs and COP reach box, BOND, CAMERA TRACKING WITH HIM, runs to FIRE CONTROL UNIT, AXE, PAIL, etc. hanging on TENT POLE, where CAMERA HOLDS. BOND grabs axe. CAMERA TRACKS WITH HIM AGAIN as he runs out into RING where RINGMASTER, about to give signal to fire cannon, sees BOND and hesitates.

877 MPs AND COP NEAR OWNER'S BOX 877

Running toward BOND. OTHER MPs join them.

878 IN RING 878

As BOND begins hacking with axe at LID OVER BALLAST BOX IN BASE OF CANNON.

879 INSERT: TIMER-DETONATOR VIBRATING. Time is now 3:44 30 seconds left. 879

880 OWNER'S BOX - GROUP 880

MAGDA joining OCTOPUSSY.

MAGDA
(under her breath)
He'll blow the caper ...

CAMERA IN CLOSE ON OCTOPUSSY'S FACE registering conflicting emotions.

881 IN RING - MPs AND COPS 881

Surrounding BOND. They grab him, wrestle axe away. He struggles to free himself.

882 OWNER'S BOX 882

GENERAL and AIDE start toward ring. OCTOPUSSY and MAGDA follow.

883 SPECTATORS 883

Reacting loudly to commotion in ring.

884 GROUP AT CANNON 884

BOND still struggling with MPs. GENERAL and OCTOPUSSY reach cannon.

885 CAMERA CLOSER ON OCTOPUSSY 885

As she snatches revolver from MP's holster. For an instant we think she might shoot BOND. Instead she fires at LOCK ON BALLAST BOX LID.

886 CLOSE ON BALLAST BOX LID 886

As it falls open. Exposing BOMB CASING and TIMER-DETONATOR with digital readout.

887 INSERT READ-OUT 887

Indicating time is 3:44, with ten seconds left before explosion.

888 GROUP - FEATURING GENERAL 888

Staring at readout, shocked.

888 Continued 888

GENERAL
My god!!!

He turns to MPs and COP restraining BOND.

GENERAL
Let him go ...

He holds up his arms to silence crowd.

889 BOND 889

As O.S. CROWD NOISE subsides completely he reaches for timer-detonator, struggles briefly to free it, twists it a half turn and pulls it out.

890 INSERT - TIMER-INDICATOR 890

IN BOND'S HAND. Digital readout goes to zero. Rod in base of timer-detonator fired by selonoid action projects harmlessly into air.

891 GROUP AROUND CANNON BASE 891

Momentarily frozen.

892 MOUTH OF CANNON 892

FRANCISCO sticks his head out of it.

FRANCISCO
Now?

He looks around bewilderedly.

893 GROUP AROUND CANNON 893

Featuring GENERAL, BOND AND OCTOPUSSY. GENERAL takes mike from RINGMASTER.

GENERAL
(into mike)
Everything is all right, folks!

894 OCTOPUSSY 894

Among GROUP AT CANNON.

GENERAL'S VOICE
(coming over her)
You and your families are safe now ---

OCTOPUSSY appears stunned, then regains control of herself, and comes to a resolute decision.

894 Continued 894

GENERAL'S VOICE
Please leave the tent in an orderly manner ---

OCTOPUSSY hands revolver to MP who is beside her, and walks determinedly out of scene toward exit.

895 GENERAL AND BOND 895

GENERAL turns to BOND as SPECTATORS begin leaving in B.G.

GENERAL
That was close. You were great.

BOND
(wanly)
Just clowning around, General.

General grins.

896 SPECTATORS 896

Moving toward exits.

897 GENERAL 897

Taking BOND'S ARM.

GENERAL
I'd appreciate your joining me in my office for a debriefing session ...

BOND
Yes, sir ... later --

He looks around for OCTOPUSSY.

ANGLE WIDENS as he realises she has left group.

898 HIS POV 898

OCTOPUSSY moving into SPECTATORS crowded around exit.

899 BOND 899

CAMERA TRACKS WITH HIM TOWARD EXIT. He stops there as people push past him on their way out. He looks around, he has lost her in the crowd.

900 INDIA FULL SHOT MONSOON PALACE BEFORE DAWN 900

TRIBESMEN with rifles, silhouetted against the sky, patrol battlements and tops of walls.

901 SIX GUARDS AT MAIN GATE 901

Around a fire, excitedly watching the sensual undulations of a veiled BELLY DANCER (MAGDA) accompanied by girls playing drum, flute and tambourine. CAMERA PANS UP TO KAMAL'S PENTHOUSE on top of TOWER surrounded on three sides by a TERRACE.

902 INSIDE PENTHOUSE KAMAL'S STUDY 902

Lavishly furnished spacious room with Indian decor mixed with more practical Western style desk and filing cabinets, etc. Behind desk hangs a ceremonial Afghan curved sword. KAMAL is standing at an open safe which has obviously been already almost emptied. He brings sheaf of documents, etc. to fireplace, throws them in with others already burning. There is a large glass picture window in the side of the room not terraced. It overlooks courtyard and hillside beyond it. GOBINDA enters.

GOBINDA
The plane is fueled.

KAMAL
We'll take off when it's light.

GOBINDA
Yes, Excellence.

KAMAL
Are the gold certificates and the bank books on board.

GOBINDA
All as you commanded.

Kamal goes back to safe, takes out stack of metal plates, puts them on desk.

KAMAL
We'll take these too. Dollars -- pounds -- francs -- marks --

903 CAMERA IN CLOSE. Plates are for printing counterfeit paper money. ANGLE WIDENS AGAIN. 903

KAMAL
I can always print my own.
(faint O.S. flute and tambourine sound)
What is that?

GOBINDA crosses to window, looks out.

904 HIS POV - LONG SHOT NEAR MAIN GATE 904

GIRLS and BELLY DANCER surrounded by TRIBESMEN.

905 CLOSER ON BELLY DANCER (MAGDA) as her gyrations become more provocative. 905

906 KAMAL'S STUDY KAMAL AND GOBINDA 906

Turning away from window.

GOBINDA
Girls selling themselves.

KAMAL
(going back to safe)
Good. It will keep the men occupied. I don't want them to see me leave --

He takes packets of letters out of safe.

KAMAL
Saleable indiscretions --
(smugly)
I've provided for the future rather sensibly -

He puts packets with engraving plates.

907 OUTSIDE WALLS TRIBESMEN AROUND FIRE 907

Increasingly excited as BELLY DANCER's gyrations become more frenetic. Veil lifts as she swirls. We catch glimpses of her face. We see for the first time it is Magda.

908 NEAR HER 908

TWO SISTERS dressed identically shyly react to PAIR OF TRIBESEMENS' amorous advances.

909 BASE OF FORTRESS WALL OCTOPUSSY 909

Moving silently, hugging wall. Behind her are GWENDOLINE and MIDGE carrying SPRINGBOARD. They stop.

910 TOP OF WALL SENTRY 910

Moving away from above them. GUARDS visible below at inner gate.

911 OCTOPUSSY GWENDOLINE MIDGE 911

MIDGE stands on board, coiled rope around waist. GWENDOLINE jumps on the other end, propelling MIDGE up to top of wall.

912 OCTOPUSSY AND GWENDOLINE BELOW 912

MIDGE uncoils rope from around her waist and lowers it. GWENDOLINE holds end of rope while OCTOPUSSY climbs up it to join MIDGE.

913 GWENDOLINE 913

CAMERA TRACKS HER ALONG BASE OF WALL, HOLDS as she stops and looks ahead.

914 HER POV 914

SIX MORE OCTOPUSSY GIRLS, in single file, hugging wall, are coming towards her carrying a bag full of fibre-glass pole sections.

915 GROUP GIRLS AND GWENDOLINE 915

Forming HUMAN PYRAMID with GWENDOLINE as base.

916 TOP OF WALL 916

One by one, GIRLS get on it. All movements are executed swiftly and silently, almost ballet-like. GIRLS flatten down and against parapet as SENTRY approaches. OCTOPUSSY and MIDGE loom up behind him. OCTOPUSSY karate chops back of his neck. He falls. She and MIDGE pick him up and throw him over wall.

917 GWENDOLINE AT BOTTOM OF WALL 917

Catching unconscious SENTRY. She lowers him gently to the ground.

918 GUARDS AT INNER GATE Restless. 918

919 BOTTOM OF WALL. GWENDOLINE 919

Straightens up in time to catch ANOTHER knocked out sentry. Rope comes down from top of wall. GWENDOLINE attaches it to BAG WITH POLES other Octopussy girls brought with them. Second rope drops. GWENDOLINE climbs up out of shot.

920 MIDGE AND OTHER GIRLS ON TOP OF WALL 920

Pulling bag of poles up. OCTOPUSSY, silhouetted against sky, waves scarf.

921 MAIN GATE - MAGDA 921

Undulating madly, looking up toward TOP OF WALL.

922 HER POV 922

OCTOPUSSY waving scarf again.

923 MAIN GATE AROUND FIRE MAGDA, GIRLS, TRIBESMEN 923

MAGDA ends dance with whirling finish. Excited TRIBESMEN applaud, throw coins. MAGDA whips off bolas waist band and clobbers nearest TRIBESMAN.

924 DRUM GIRL 924

Cold cocks TRIBESMAN bent to kiss flute GIRL next to her with kettle type drum stick.

925 PAIR OF TRIBESMEN AND TWO SISTERS 925

Spin apart, revealing they were dressed in a single sari, ensnaring the TWO TRIBESMEN who are cold cocked by DRUMMER.

926 MAGDA AND GIRLS 926

All TRIBESMEN hors de combat. MAGDA leads GIRLS towards palace.

927 INSIDE COURTYARD MIDGE WITH TWO OTHER OCTOPUSSY GUARDS 927

Letting themselves down into courtyard where they swiftly and silently surprise and overcome TWO TRIBESMEN on their way to relieve MEN at inner gate.

928 TOP OF WALL OCTOPUSSY 928

And other GIRLS proceed toward inner gate.

929 INNER GATE - GUARDS 929

Surprised as OCTOPUSSY and GIRLS swoop down on ropes. GUARDS struggle but are quickly and silently overcome. OCTOPUSSY opens gate. MAGDA and OCTOPUSSIES in black leotards and bolas enter.

930 BASE OF TOWER 930

GWENDOLINE and MIDGE assemble fibre-glass pipes into thirty-five foot pole as used in circus act. They erect it on GWENDOLINE's head and shoulders. OCTOPUSSY arrives as MIDGE starts to climb up pole. OCTOPUSSY halts her.

OCTOPUSSY
I'll do that.

931 LOW ANGLE OCTOPUSSY 931

Shinnying herself up pole and then disappearing as she climbs over terrace railing.

932 ON TERRACE OCTOPUSSY 932

She draws revolver, goes towards door in arched doorway leading to KAMAL's room. She sees KAMAL and GOBINDA inside.

933 INSIDE KAMAL'S STUDY 933

KAMAL continuing to burn documents.

KAMAL
Are the horses saddled?

GOBINDA
Yes, Excellence.

KAMAL
I will join you there in a few minutes.

GOBINDA exits.

934 GALLERY OVERLOOKING STAIRWELL 934

As GOBINDA comes out of KAMAL's room and starts down staircase. TRIBESMEN GUARDS ON LANDING.

935 INT. KAMAL'S STUDY KAMAL 935

Standing at the desk. OCTOPUSSY enters silently, gun in hand, behind him.

OCTOPUSSY
(low but steady voice)
Do you think you can escape me?

KAMAL
Escape you? Why?
(indicating satchel)
I was bringing you this -- I have a new plan for us --

OCTOPUSSY
(sardonically)
Like your plan at Feldstadt?

KAMAL
Orlov betrayed us. I swear I knew nothing about the bomb. After all we are partners, friends.

OCTOPUSSY
Whatever we were -- I've come to end it -- permanently --

KAMAL
Wait --
(dumping contents of satchel on desk, sitting down)
Look -- we can make millions.

936 INTERIOR TOWER STAIR WELL FIRST FLOOR LANDING 936

GOBINDA sees fibre-glass pole outside window as he passes by, he crosses to it and looks down.

937 HIS POV 937

GWENDOLINE and MIDGE below waiting. Beyond OCTOPUSSY GIRLS move silently across courtyard.

938 GOBINDA turns to GUARD at landing. 938

GOBINDA
Wake the guard!

GUARD exits quickly.

939 DELETED 939

940 IN KAMAL'S ROOM KAMAL AND OCTOPUSSY 940

Plates, letters, documents, etc. on desk.

KAMAL
Believe me, the best is yet to come -- I would never do anything to hurt you --

OCTOPUSSY
Liar. You left me to be killed along with thousands of innocent people, stand up!

KAMAL realizes the jig is up. He manages a last shred of dignity and slowly rises to his feet. As she steadies gun to fire, THE DOOR OF THE ROOM is crashed open by GOBINDA and TWO GUARDS. Distracted, OCTOPUSSY turns and KAMAL knocks gun from her grasp with plates. She reels back. She snatches Afghan ceremonial sword off the wall and holds them off with it. GOBINDA draws a knife.

KAMAL
Get her. She's our ticket out of here.

941 LONG SHOT PALACE HOT AIR BALLOON 941

Passes over wall.

942 BASKET OF BALLOON BOND AND Q 942

Operating gas burner. BOND watching OCTOPUSSIES fighting TRIBESMEN in inner courtyard through T.V. camera.

943 INNER COURTYARD OCTOPUSSY GIRLS including GWENDOLINE, MIDGE and MAGDA fighting. TUMBLER OCTOPUSSIES en masse attack TRIBESMEN rushing out of tower door, knocking them ass over tea kettle. 943

944 BASKET OF BALLOON BOND AND Q 944

Q
They don't seem to be doing too badly.

BOND pans camera to terrace as OCTOPUSSY backs out on to it holding off GUARDS and GOBINDA.

BOND
There's one in trouble. My God, it's Octopussy.

Q
I'll take us down.

BOND takes rope.

BOND
Too late for that. Get us close.

BOND goes over side of basket climbing down rope.

945 TERRACE - OCTOPUSSY 945

Overcome by TRIBESMEN and GOBINDA. She is dragged inside.

946 INT. KAMAL'S ROOM - KAMAL 946

OCTOPUSSY dragged in by GOBINDA and OTHERS.

KAMAL
(gloating)
Take her to the plane.

947 BOND 947

Hanging on rope from BALLOON as Q manoeuvres it toward terrace. He swings back and forth, then lets go and flies through the air, feet first, into and through LARGE PICTURE WINDOW.

948 KAMAL'S STUDY 948

As BOND lands in a shower of glass on a leather sofa. As he sits up he sees GOBINDA and KAMAL manhandling OCTOPUSSY out the door. ONE GUARD follows them out, the other levels

948 Continued 948

rifle at BOND who rolls off sofa and comes up with his Walther in his hand. He fires first. GUARD falls back, hit. BOND scrambles to his feet and runs out door.

949 STAIRWELL. KAMAL AND GOBINDA, GUARD 949

Forcing OCTOPUSSY along with them as they descend. KAMAL looks back.

950 HIS P.O.V. 950

BOND approaching head of stairwell.

951 KAMAL 951

Gesturing to GUARD with automatic rifle, indicating BOND is behind them. GUARD runs past firing at BOND. KAMAL and GOBINDA drag OCTOPUSSY with them out of scene. BOND shoots GUARD as he arrives at landing.

951a GUARDS 951a

run into stairwell firing up at BOND. He fires but is forced to duck back, pinned down.

952 BOND 952

Takes automatic rifle from fallen guard. Mounts bannister and slides down blasting away. Two guards fall the rest scatter off into the corridors. One guard left at bottom of stair. Bond's rifle jams as he slides towards end of bannister at ground floor level. BOND hits last guard full force with both feet in chest as he flies off end of bannister, knocking guard senseless.

953 GROUND FLOOR TOWER - BOND 953

Looks around for Octopussy. Doesn't know which way she went. Looks out doorway to inner courtyard.

954 DELETED 954

955 COURTYARD 955

TRIBESMEN have surrendered. OCTOPUSSIES round them up.

955a BOND 955a

Hears beeping sound. Looks at T.V. wristwatch.

955b INSERT 955b

T.V. Screen. Overhead shot of KAMAL, GOBINDA and OCTOPUSSY exiting through side door of Palace.

956 BASKET OF BALLOON Q 956

Operating T.V. camera.

957 EXTERIOR PALACE SIDE ENTRANCE 957

KAMAL and GOBINDA holding OCTOPUSSY run to horseline.

958 BOND 958

Looking up from watch face to back wall. No doorway. Head down to basement.

959-960 DELETED 959-960

961 BASEMENT - BOND 961

Finds side door and heads out.

962 EXT. PALACE - SIDE ENTRANCE - BOND 962

Emerging from basement.

963 HIS P.O.V. 963

HORSELINES as KAMAL, GOBINDA and OCTOPUSSY reach it. Eight or nine horses tethered to rail, some saddled.

964 CLOSER ON KAMAL, GOBINDA AND OCTOPUSSY 964

She tries to fight her way from them. GOBINDA knocks her out. He swiftly ties her hands with a strangler's cord he had with him. He and KAMAL sling unconscious OCTOPUSSY over cropper of horse. GOBINDA mounts it. KAMAL mounts horse beside it. They ride furiously out of scene.

965 TRACKING SHOT BOND 965

Running to horseline. He jumps on saddled horse and gallops out of scene.

966 IN COURTYARD OCTOPUSSIES 966

Rounding up last of TRIBESMEN. CAMERA ANGLE WIDENS TO INCLUDE ONE playing dead who snatches up submachine gun, OCTOPUSSIES including MAGDA, MIDGE, and GWENDOLINE, hear him cocking gun, turn and freeze. Before he can fire BALLOON crashes on top of him.

967 BASKET ON SIDE Q 967

Struggling to get out. GWENDOLINE pulls him out, stands him up, throws her brawny arms around him, and gives him a kiss.

Q
I say! Let's have no more of that.

968 WOODED AREA 968

KAMAL, GOBINDA and OCTOPUSSY chased by BOND.

969 AIR STRIP 969

KAMAL and GOBINDA, OCTOPUSSY still over cropper toward KAMAL's two engine prop plane.

970 WOODED AREA 970

BOND rides furiously between trees. CAMERA TRACKS WITH HIM out of trees to edge of air strip.

971 PLANE 971

KAMAL and GOBINDA, carrying OCTOPUSSY, board plane.

972 AIR STRIP 972

BOND rides toward plane.

973 PLANE KAMAL IN COCKPIT 973

Revving engines.

974 BOND 974

Closer on plane which starts taxi-ing away.

975 IN PLANE 975

KAMAL at controls. OCTOPUSSY and GOBINDA behind him. She starts to revive, tries to undo knot. KAMAL looks back.

976 HIS P.O.V. 976

BOND on horse, overtaking plane.

977 HIS P.O.V. 977

TAILPLANE of aircraft.

978 CLOSE ON BOND 978

Preparing to leap.

979 TAILPLANE AND BOND 979

Leaping from horse onto it.

980 PLANE 980

Taking off with BOND hanging onto tailplane. Horse gallops along behind him.

981 BOND 981

Ground recedes below as he clings to tail.

982 COCKPIT 982

KAMAL reacts to weight on tailplane. He looks back.

983 HIS P.O.V. 983

BOND on tailplane, looking toward him.

984 COCKPIT 984

KAMAL gestures for GOBINDA to belt up. Behind them OCTOPUSSY sits up and looks around dazedly, trying to orientate herself.

985 BOND 985

Moving forward along side of fuselage. He looks through port.

986 HIS P.O.V. 986

OCTOPUSSY, still groggy, seeing him.

987 INSERT STICK 987

Pushed forward and over to start dive-roll.

988 BOND 988

Reaching back to grab tailplane again.

989 PLANE 989

Rolling upside down.

990 CABIN 990

OCTOPUSSY thrown across it.

991 BOND 991

Hanging on to tail plane with arms and legs.

992 PLANE 992

Coming out of roll.

993 COCKPIT 993

KAMAL pushes stick forward to dive.

994 PLANE 994

Diving.

995 KAMAL AND GOBINDA 995

Reacting to G force.

996 BOND 996

Desperately managing to hang on, his legs straddled.

997 STICK 997

Pulled back to bring plane out of dive.

998 BOND'S P.O.V. 998

As plane pulls out of dive.

999 KAMAL AND GOBINDA 999

As plane goes up.

1000 PLANE 1000

Climbing up into loop.

1001 BOND 1001

Hanging on.

1002 PLANE 1002

Looping. Then leveling off.

1003 KAMAL 1003

Looking back.

1004 HIS P.O.V. 1004

No BOND.

1005 KAMAL AND GOBINDA 1005

KAMAL smiles smugly, then reacts sharply.

1006 STARBOARD ENGINE COWLING 1006

BOND, lying on wing, has raised service cover, and is pulling out ignition wires.

1007 KAMAL 1007

Alarmed he operates stick to bank. Behind him OCTOPUSSY is thrown off balance again.

1008 PLANE 1008

Banking zooming, then leveling off. BOND is still holding on, working away with dagger trying to disable engine.

1009 COCKPIT KAMAL AND GOBINDA 1009

KAMAL
He'll kill us all. Go out and get him!

1009 Continued 1009

GOBINDA
Out there!
(hastily)
Yes, Excellence.

GOBINDA heads to rear of plane.

1010 PLANE 1010

Dipping, as engine stops.

1011 CABIN 1011

GOBINDA moves toward door. OCTOPUSSY unexpectedly butts him on the side of his neck. He backhands her hard. She falls against fuselage. He jettisons door.

1012 EXT. PLANE 1012

GOBINDA gets out, knife in mouth, and makes his way forward along fuselage.

1013 BOND 1013

On opposite side of fuselage edges aft.

1014 PLANE 1014

CAMERA SHOOTING OVER GOBINDA'S SHOULDER. Knife in hand he moves aft toward BOND who grips BASE OF AERIAL.

1015 TOP OF FUSELAGE 1015

BOND, holding base, pulls himself onto top. GOBINDA crawls on and advances toward him as BOND grasps aerial.

1016 SIDE ANGLE PLANE 1016

GOBINDA crawling closer toward BOND hanging on to aerial.

1017 CLOSER 1017

GOBINDA slashes at BOND's hands. BOND, slips further back, bending aerial. GOBINDA, grinning, and still closer, makes lunging stab at him. BOND lets go aerial.

1018 CLOSE ON GOBINDA 1018

As aerial whips back and hits him in the face.

1019 PLANE 1019

GOBINDA falls off plane, screams as he plummets toward ground.

1020 CABIN 1020

KAMAL, reacting, as he sees GOBINDA falling.

1021 PLANE 1021

BOND, back on tailplane, kicks at aelerons.

1022 KAMAL 1022

Struggling with controls as plane loses altitude.

1023 PLANE 1023

Coming down.

1024 BOND 1024

On fuselage, looking forward.

1025 HIS P.O.V. 1025

Beyond nose of plane is EDGE OF A PRECIPICE.

1026 BOND 1026

Crawling forward toward open door.

1027 IN CABIN 1027

Behind KAMAL she has loosened cord around her wrists. BOND comes into cabin through doorway.

1028 PLANE 1028

Touching down, bouncing toward edge of precipice.

1029 KAMAL 1029

Reacting apprehensively. Behind him BOND gets cord off OCTOPUSSY's wrists.

1030 FUSELAGE 1030

CAMERA SHOOTING THROUGH DOORWAY. BOND, holding OCTOPUSSY, looking toward it.

1031 WIDER ANGLE 1031

BOND throws himself and OCTOPUSSY clear.

1032 GROUND 1032

They hit it with BOND still holding her. They roll over and over together.

1033 PLANE 1033

Skidding toward precipice edge.

1034 BOND AND OCTOPUSSY 1034

Roll toward brink of precipice.

1035 CABIN 1035

KAMAL fighting controls.

1036 PLANE 1036

Passing over precipice edge.

1037 EDGE OF PRECIPICE BOND AND OCTOPUSSY 1037

As she rolls off edge. BOND desperately catches her wrist.

1037a CLOSER BOND 1037a

Grasping OCTOPUSSY's wrist as she hangs down cliff face.

1038 PLANE 1038a

Curving away downward towards ground.

1038a INTERIOR COCKPIT KAMAL 1038a

Frantically trying to regain control. Ground comes up, filling screen. KAMAL throws hands up to protect his face.

1039 BOND 1039

Hanging on to OCTOPUSSY.

1040 BOND 1040

OCTOPUSSY below him.

1040a HIS POV 1040a

Far down in deep B.G. PLANE EXPLODES.

1041 BOND 1041

Hanging on to OCTOPUSSY desperately.

1042 CLOSE ON BOND'S HAND 1042

Gripping OCTOPUSSY'S WRIST.

1043 WIDER SHOT 1043

BOND swings her back and forth in an effort to let her reach ledge.

1044 CLOSE UP OCTOPUSSY 1044

Looking up as BOND swings her.

1045 CLOSE UP BOND 1045

Straining to hang on to her.

1046 OVER SHOULDER SHOT BOND 1046

Swinging her toward ledge.

1047 LOW ANGLE OF OCTOPUSSY 1047

As her feet find ledge.

1048 OVER SHOULDER SHOT BOND 1048

He pulls her up over ledge. In B.G. we glimpse the smoking wreckage of Kamal's plane.

1049 BOND AND OCTOPUSSY 1049

At precipice edge. Utterly exhausted he manages a thin grin.

BOND
(faintly)
I knew you were a swinger --

He collapses. She cradles his head and kisses him.

1050 INT. M'S OFFICE M AND MINISTER 1050

Listening to GOGOL in mufti.

GOGOL
My government categorically denies the incident ever occurred. However, we request that Commander Bond return one of our most historic national treasures - the Romanov Star -

MINISTER
In the interests of Anglo-Soviet relations I'm sure that can be arranged. Where is Commander Bond?

M
Unfortunately, because of his injuries he still is not fit enough to travel -

1051 OCTOPUSSY'BARGE CAMERA CLOSE 1051

On the ROMANOV STAR nestled in Octopussy's cleavage it hangs from a necklace around her throat. ANGLE WIDENS. She is kissing BOND who is lying on a luxurious large divan in a curtained canopy in the stern. He has a plaster cast on his right arm, a sling on his left, a bandage on his hand, and one leg up in traction.

OCTOPUSSY
(murmuring)
What a pity you're in such a weakened condition -

BOND
(grinning)
No problem -

Startlingly the cast on his arm falls apart, he takes off the sling, puts his arms around her, draws her down to him.

1052 STERN OF BARGE 1052

OCTOPUSSY'S VOICE
Oh, James!

Over the stern and into the water comes the halves of the ~~cast, the~~ sling, the bandage and lastly the traction contraption.